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## BERG'S WOZZECK GAINS WHEN REVIVED IN BERLIN

Two of Germany's Most Popular Conductors Leave for America—Arthur Schnabel Hailed as Greatest Beethoven Interpreter—Revival of Aimé Maillart's Comic Opera a Delight—Katharine Goodson's Success—Wittgenstein Plays Korngold.

BERLIN.—Alban Berg's much-discussed opera, Wozzeck, is being performed at the State Opera after a pause of about nine months. In view of the scandal it created in Prague, and its subsequent removal from the repertoire, music lovers were curious to see what impression it would make at this second series. With the novelty worn off, the attitude of the public was more critical. In fact, a second impression is—contrary to the general notion—the real test of a work of art, for the first impression is very often influenced by surprise and a strong personal reaction to the work. Wozzeck, however, has come through this severe test very well, and is now generally recognized as a real work of art, even by those who are not fanatic admirers of radical modern music.

The whole atmosphere of its sentiment lacks appeal for most listeners, and it is therefore all the more remarkable that the music is strong enough to convince even those who are not eager to be convinced. Kleiber is the ideal conductor for a strange, fantastic and abnormally difficult score of this sort. The orchestra did wonders. It is not the thematic material that produces the extraordinary effect here, but the strange symphony of suggestive tone colors. The piano score, therefore, does not give the least idea of the real effect of the music. The cast was the same as a year ago, and the ensemble was even better, owing to a more thorough acquaintance with the music. Leo Schützendorf and Sigrid Johansen, especially, distinguished themselves in the parts of Wozzeck and of Marie. Alban Berg, who was present at the performance, was called and recalled many times at the close.

### A WONDERFUL KLYTEMNESTRA

At the Municipal Opera House a performance of Richard Strauss' Elektra was of particular interest, owing to the inclusion in the cast of Bahr-Mildenburg, the unsurpassed tragedienne of the Vienna Opera in Mahler's days. Elektra was the role in which the great artist made her success. Nowadays only fragments of the once powerful voice are left, and we must be satisfied to see her as Klytemnestra, a part which demands histrionic ability more than beautiful singing. As an actress Bahr-Mildenburg reigns supreme even now, and her Klytemnestra is almost terrifying in its realistic presentation of the criminal, hysterical queen.

Elektra was portrayed by Helene Wildbrunn with consummate art and beauty of singing; Anny Helm, as Chrysothemis held her own in the dangerous neighborhood of two such prominent partners. Egon Pollak, from Hamburg, in the place of Bruno Walter (who is still absent on a Russian tour) conducted with skilful hand and complete mastery of the intricate score.

### IVOGÜN A CHARMING PEASANT

It's a long way from Elektra and Wozzeck to old-fashioned, modest Aimé Maillart. Nevertheless, when the delight of our grandmothers, Das Glöckchen des Eremiten (Les Dragons de Villars) was revived in the Municipal Opera, after a lapse, the audience of 1927 was charmed, and Maillart, the otherwise unknown pupil of Halévy, scored a complete success with his pretty comic opera, written in 1856. This success was due principally to Marie Ivogün, who, as Rose Friquet, brought down the house with her captivating acting and singing. In a costume or rags, as a poor shepherdess in the mountains, she showed so much drollery, so sprightly a temperament, and so much grace, that all Berlin will wish to see her in this rôle, full of rustic humor, and so different from the elegant rococo ladies who have been Ivogün's special domain.

### FRITZ BUSCH PROVES HIMSELF A DELIGHTFUL BRAHMS EXPONENT

Berlin critics are in the habit of travelling to Dresden several times every season in order to hear the new operas which Fritz Busch brings out from time to time, lavishly assisting young composers on their toilsome careers. Busch's return visits to Berlin, however, are scarce, and the public here very rarely has an opportunity of seeing this great and admirable artist. For the first time since 1923, he recently conducted the Berlin Philharmonic Orchestra in a Brahms program.

For Brahms, especially, Busch is an authority of the very first rank. One might even say, that, at present, Busch guards the Brahms tradition as legitimate successor to the dynasty of Brahms conductors, which consisted of Bülow, Steinbach and Reger. Thus, it was a real treat to hear him conduct the Haydn variations and the C minor symphony, with a sovereign command of everything pertaining to the Brahms style. The public quickly recognized the unusual merits of this distinguished guest and thanked him with a thundering applause not frequent in the cool and critical Berlin atmosphere. A due part of this hearty

applause was tendered to the soloist, Katharine Goodson, English pianist, who played the Brahms D minor concerto with excellent musicianship, fine command of the technical resources and intimate knowledge of the Brahms style. Katharine Goodson must certainly be counted among the élite of women pianists before the international public today. Fritz Busch will make his first visit to the United States in March, and the American public will then



GEORGES ZASLAWSKY.

Conductor of the Beethoven Symphony Orchestra in New York, which was recently organized and which he will direct in its first concert at the Metropolitan Opera House on Tuesday evening, February 22. It is planned to make the Beethoven Symphony Orchestra a permanent organization and to present a regular series of concerts next year. The president of the orchestra is Roy P. Monahan.

have occasion to make the acquaintance of one of the most accomplished German musicians.

Furtwängler has just left for his American tour and will be gone for three months. His last Philharmonic concert was opened with a magnificent orchestral rendering of Beethoven's rarely heard Great Fugue for string quartet, Op. 133—one of those abstract, entirely unconventional, even unpleasing pieces, like the fugue from the sonata, Op. 106, for instance, which the world is just now, after a century, beginning to appreciate in its grandiose, unsentimental structure. Chopin's E minor concerto was hardly well chosen as neighbor to the severe and gigantic Beethoven fugue, but since it was played with fascinating grace and brilliance

by Emil Sauer, the violation of good taste became less noticeable.

### A MENDELSSOHN RENAISSANCE?

Heinz Unger was in remarkably good form in his last concert. Its "romantic" program comprised the Euryanthe overture, an entracte from Weber's Die drei Pintos, in Mahler's charming arrangement, and Mendelssohn's Scotch

(Continued on page 30)

## THE KING'S HENCHMAN

TO BE GIVEN FEBRUARY 17

At last they are taking the blankets off The King's Henchman, that mysterious opera by Deems Taylor to a book by Edna St. Vincent Millay, which has been slowly plodding its way to completion for nearly two years, surrounded by a deep and impenetrable wall of silence. Rehearsals have been in progress for three or four weeks and the date for production is now definitely set for Thursday evening, February 17. This is the first American operatic work ever commissioned by the Metropolitan Opera Company.

Tullio Serafin will conduct the opera and Wilhelm von Wymetal will be stage director. The new scenery is designed by Joseph Urban. The cast includes nearly thirty singing parts and is distributed as follows: Eadgar, King of England (Lawrence Tibbett); Dunstan, Archbishop of Canterbury (George Meader); Aethelwold, Earl of East Anglia, foster-brother and friend of Eadgar (Edward Johnson); Ordgar, Thane of Devon (Louis D'Angelo); Gunner, Cynric, Brand, Wulfred, Osloc, Lords at the Hall of King Eadgar (Max Altglass, George Cehanovsky, Joseph Macpherson, Millo Picco, James Wolfe respectively); Maccus, Servant and friend to Aethelwold (William Gustafson); Thored, Master of the Household to Eadgar (Arnold Gabor); Hwita, Cup-bearer to the King (Max Bloch); A Blacksmith (James Wolfe); A Saddler (Paolo Ananias); A Miller (Joseph Macpherson); A Fisherman (Frederick Vajda); An Old Man (Max Bloch); Aelfrida, Daughter of Ordgar (Florence Easton); Hildeburh Ostharu, Godgyfu, Leofsydu, Ladies at the Hall of King Eadgar (Henriette Wakefield, Grace Anthony, Louise Lerch, Dorothea Flexer respectively); Ase, Servant to Aelfrida (Merle Alcock); A Blacksmith's Wife (Minnie Egner); A Miller's Wife (Mary Bonetti); A Fisherman's Wife (Grace Anthony); A Woman Servant (Dorothea Flexer), and A Young Girl (Louise Lerch).

The principal roles fall to Edward Johnson, Florence Easton, and Lawrence Tibbett.

The plot is strongly reminiscent of Tristan and Isolde except that Tristan-Aethelwold kills himself instead of dying from a wound inflicted by a servant of Mark-Eadgar. Aethelwold (the henchman) is sent by King Eadgar to give Aelfrida, daughter of the Thane of Devon, the once-over, with the idea of seeing how she would do for queen of England. The henchman loses his way in the Thane's wood and, giving it up as a bad job, lies down to sleep. It is Halloween. Aelfrida is rambling through the woods with a torch, on the chance of seeing her future husband, as legend says she will. She does. The henchman wakes up and falls in love with her as promptly as she does with him. The clever boy immediately sends word back to the king that she is not more than B-4 on looks, with nothing queenly about her. Then he marries her himself.

About a year later the king thinks he'll do a little snooping on his own. This puts the henchman in a quandary or something even worse. He arranges for Aelfrida to look her worst when Miles Standish—that is to say, King Mark-Eadgar—shows up. Alas, vanity is a predominant note in Aelfrida. She just can't bear to have the king see her looking like a fright, so she dresses up like everything. The king arrives, takes an eyeful, and exclaims, "What, ho!" Whereupon the henchman, remarking that he feels badly about the whole mess and that, alas, love proved to be stronger than honor, falls on the business end of his sword and expires.

## CRACKSMEN GET \$15,000 LOOT FROM LYON & HEALY

Theodore S. Bergey, One of Victims, Exclusively Interviewed by MUSICAL COURIER, Reveals New Facts

At about 11 P. M. on Thursday night, February 3, six yeggmen bounced on the watchman of the Lyon & Healy Building, John V. Prater, and tied and gagged him. Later on the cracksmen made their way to the studio of Sadie Ballantine and she and her fourteen-year-old son, Robert, were called out and bound. Then the four men knocked at the studio door of Theodore S. Bergey and as the vocal teacher opened his door, they jumped on him. Mr. Bergey, who in his youth had fought as an amateur prize fighter, exchanged a few upper-cuts with the cracksmen, who, nevertheless, overpowered him, gagged and tied him. Later on Mrs. Ballantine, her son, Bergey and the watchman were brought down to a back room from where they heard the robbers dynamiting and blowing up the safe of Lyon & Healy, taking \$15,000 loot.

Interviewed by a representative of the MUSICAL COURIER,

Theodore S. Bergey had the following to say: "As you know, I am not only a vocal teacher, but also a reader for the Christian Science Church in Chicago. I had some work to do in my studio after coming from the church, and as we tenants of the Lyon & Healy Building, are always informed by the watchman when he closes for the night at about eleven o'clock, I never looked at the clock, went on working, when all of a sudden I heard a knock at the door. Naturally thinking that it was the watchman, I opened the door to thank him, as I always do, for letting me know it was time to get out of the building. I opened the door when six, eight or maybe twelve men bounced on me. I did not want to give in as fast as all that, so I put up a fight and did pretty well until I put my little finger out of commission, after banging one of the bandits. The cracksmen got

(Continued on page 30)



## SIR THOMAS BEECHAM'S MESSIAH CREATES SENSATION IN LONDON

An Unpopular Tempest—Pianists Galore—London Season of the B. N. O. C.

LONDON.—London began its musical year in the perfectly proper way—by performing the Messiah in the Albert Hall. There the huge New Year's Day audience satisfied its desire for edification and genteel boredom with a show of enthusiasm characteristic of the connoisseur en masse. The performance by the Royal Choral Society and the London Symphony, under H. L. Balfour, was thoroughly efficient, traditional and unimaginative, though relieved by the beautiful and expressive singing of Horace Stevens, baritone, the best of the soloists.

So far as critical comment is concerned this performance stood in the shadow of one conducted by Sir Thomas Beecham a few days before in the Queen's Hall. Sir Thomas, whatever he does, displays that certain liveliness which stirs up everything and everybody, and is sure to get his name prominently into print. No interview by Sir Thomas, however, calculated to incite to riot, could have had the electrical effect upon Fleet Street that this Messiah had. Critics one and all vowed never to hear Handel's masterpiece again, except when conducted by Sir Thomas, and one shudders to think of an England without Messiahs, after Sir Thomas goes to America, if the threatened boycott should become general.

What Sir Thomas did, of course, was nothing more than what any independent spirit, thinking musically rather than ritualistically, might do. He unloosed the orchestral voices in the score, put light and shade into the choral masses and showed up the essentially dramatic inspiration of Handel in tempi, dynamics and phrasing. Result: the old score lived, and people expecting to go to sleep were obliged to sit up and take notice. A revolution in English musical life.

The long hiatus between the musical activities before and after the holidays was broken only by the concert of carols by the aforesaid Royal Choral Society, another by the Oriana Madrigal Society, and a performance of Vaughan Williams' Sancta Civitas by the Bach Choir, as part of a seasonable program.

Before the holidays we heard the third of Gerald Cooper's chamber concerts, devoted to Bach and including some rarely heard works, also a concert of the Music Society at which Pablo Casals played three of Beethoven's cello sonatas with Mme. Kathleen Long, strangely contrasted with a sonata by Alfredo Casella.

### INTERESTING WAGNER PROGRAMS

Two Wagner programs of more than ordinary interest came at the end of the old orchestral year. One, conducted by Beecham, had the collaboration of Florence Austral as soloist, who as usual gave a brilliant display of her vocal powers. The other served to introduce to London Gustav Brecher, the director of the Leipzig Opera. This concert was broadcast and had its climax in the immolation scene from the Götterdämmerung, with Frida Leider as Brünnhilde. Brecher's unusually subtle musicianship went rather over the heads of people accustomed to the more blatant forms of Wagnerism, but he earned a real ovation after his conducting of the Meistersinger overture at the end.

### WEINGARTNER RETURNS

The London Symphony resumed activities on January 17 with a concert conducted by Felix Weingartner. A hackneyed program, consisting of Tchaikovsky's sixth symphony (Pathétique), overture and Venusberg music from Tannhäuser, the Siegfried Idyll and Meistersinger Overture, was beautifully conducted and called forth enthusiastic applause from the large audience.

The first Queen's Hall Symphony concert of the new year raised somewhat of a tempest in the form of Arthur Honegger's prelude of that name. It is a piece of "tone-painting," of the realistic sort no longer in fashion, and the audience was frank in not liking it. Moiseiwitsch was the soloist, playing the Rachmaninoff Concert No. 2 brilliantly, as it should be played.

### PFTZNER SONATA TOO DULL FOR LONDON

Alma Moodie, who only a month before made an unusually impressive London debut with the Brahms concerto, has followed it up with a recital at which she introduced a Pfitzner sonata (E minor, op. 27), that impressed nobody at all, and Stravinsky's Pulcinella suite in the violin and piano arrangement, which is always charming when it is Pergolesi and clever when it is Stravinsky. This fine young artist had the success she deserved, although in this concert she was hardly at her best.

Those remarkable sisters, Jelly d'Aranyi and Adila Fachiri, gave another of their always interesting concerts for two violins, which included a rarely heard concertone by Mozart, charmingly played, also a new Chilean Dance, by Norman Fraser, well characterized as an "up-to-date confection" containing "a good deal of jam spiced with a shake or two of the jazz pepper-pot."

### HOWARD-JONES' FINE MUSICIANSHIP

We have heard, both before and after the holidays, a remarkable number of excellent piano recitals, partly by Englishmen, partly by visitors. First to be named is Evelyn Howard-Jones, who has since then left for his second American tour. There are few pianists of such serious stamp today, few to whom the music's the thing in such a remarkable degree. His playing of the Beethoven sonata, opus 109, was more than musicianly; it delved into the inner meaning of the work, and it gave us a sense of the nobility and exalted spirituality that is Beethoven's very own. His Bach was no less satisfying, and included a transcription by Howard-Jones of the G-major Fuga alla Giga. Chopin, Debussy and Ireland made up the lighter side of the program.

On the same afternoon we heard Alexander Borowsky who, curiously enough, chose the same Beethoven sonata, which we had to miss. The Andante in F, however, was played with an extraordinary command of its difficulties, and the Bach Toccata and Fugue (for organ) was truly impressive. In the classic—almost brittle—clarity of the lighter Bach, in Gluck's Alceste music (arranged by Saint-Saëns) and similarly dispassionate things, Borowsky's rhythmic sense and touch mechanism were at their best.

### LHÉVINNE'S RETURN

Joseph Lhévinne, brilliant virtuoso and exponent of the grand style of pianism, came back to London after thirteen

years' absence, and proved that this kind of accomplishment, rare among the present generation, has lost none of its attractiveness. We may prefer, nowadays, a more inward playing of Beethoven, but there is still the old seductiveness of the virtuoso's Chopin, and in such things as Taussig's Zigeunerweisen he holds us as breathless as ever. For sheer command of the material the re-appearance of a man like Lhévinne is something of a corrective to those in need of a standard.

Jan Smeterlin, Polish pianist of rising fame, has been spoken of in these columns several times this season. He has once again drawn a large audience to Wigmore Hall. Chopin is his strong card, but a welcome inclusion this time was the set of Brahms Waltzes, opus 39, also the Bach-Busoni prelude and triple fugue in E flat (St. Anne). In this he achieved extraordinary effects of brilliancy and sonority.

### STILL MORE PIANISTS

Mme. Youra Guller, who is rapidly becoming recognized as a leader among women pianists, has given two very enjoyable recitals before and after her tour of the British Isles. She is to be commended for her inclusion of a sonata by Schubert (A major, op. 120), so strikingly Beethovenesque in style, so full of poetry and charm. To these qualities this pianist responds admirably; hence her Chopin and Schumann are especially delightful, while her reading of the Liszt B minor sonata was especially fine in its more lyrical aspects.

Two youngsters, new to England, made their first bows—Hans Erich Riebensahm (who also seconded Alma Moodie ably at her recital), and Claudio Arrau. Both made a favorable impression, though in radically different ways. Riebensahm is the more classic, solid, of the two. He introduced a new suite by Carl Nielsen (opus 45), which unfortunately we had to miss.

William Murdoch is the latest of the English pianists to be heard. He was particularly pleasing this time in Schubert's Impromptu, opus 142, No. 3, and in parts of the Beethoven "Appassionata." He is a pianist of great natural gifts and a fresh, engaging manner that never fails to win his audience. Murdoch introduced on this occasion a new Fantasie-Sonata by Roy Agnew, dedicated to himself, which he played brilliantly in spite of its extraordinary technical and emotional demands.

Both Myra Hess and Irene Scharrer have been heard again recently, enjoying their usual success.

### MYRA MORTIMER'S SUCCESSFUL DEBUT

Among singers the outstanding recent appearance has been that of Myra Mortimer, American contralto, who surprised London by the gorgeous quality and opulence of her voice, as well as her intelligent handling of German lieder. Accompanied by Coenraad V. Bos she sang five very rarely heard and beautiful Schubert songs, including the beautiful Nachtgesang and the emotional Auflösung (comp. 1824). A group of old English songs gave great pleasure to her audience, which evidently liked her modern selections (including American and English composers) less.

Mme. Marchesi's re-appearance in London, just before the holidays, put her audience in a most Christmas-like frame of mind with a group of charming old French Christmas carols, beautifully interpreted. Her intelligent and dramatic rendering of songs by Schubert, Wagner, Liszt, Debussy, and others was somewhat marred by in-

adequate accompanying, but the audience thought only of their well-loved diva and was most enthusiastic.

### LONDON'S MOST POPULAR SINGER

John Coates, easily London's most popular singer, ushered in the Christmas season for a delightful Chelsea audience with a program of festive songs. Another male singer, who becomes more popular with each appearance, is Reinhold von Warlich. His last concert program comprised Schumann's Dichterliebe, and the Liederkreis. The fact that he was able to hold a London audience through both cycles is an index of his fine musicianship.

Edna Thomas, who is soon to delight London's Coliseum audiences with her inimitable singing of negro spirituals, recently appeared before a private gathering, which paid her the homage to which she has grown accustomed here and on the continent. She was supported by her unusually fine accompanist, Dore Leeser.

### TUDOR DAVIES THE STAR OF GIANNI SCHICCHI

The two weeks' season of the British National Opera Company at the Golders Green Hippodrome is well under way. Some very good new singers have been added since they were last in London and their ensemble has improved. A departure from the usual custom has been their substitution of Puccini's Gianni Schicchi for Cavalleria Rusticana in the well known double bill of Cavalleria and Pagliacci. The performance went off with great dash and éclat in spite of the fact that Herbert Langley, in the title role, entirely missed the character of that arch conspirator. In Langley's hands he was merely a good-natured practical joker. The rest of the cast was good, however, but Tudor Davies, as the lover, easily carried off highest honors.

CESAR SAERCHINGER.

## YOUNG VIOLINIST MAKES A BRILLIANT DEBUT IN AMSTERDAM

### Promising Dutch Composer—Monteux Ever Popular

AMSTERDAM.—The recent debut of a new violinist, Zlatko Balakovic, made a deep impression here. Although still young, he can undoubtedly be counted among the great, for he has all the necessary attributes. His playing not only exhibits the brilliance of the virtuoso, but also the depth of the serious artist. The program was an interesting one, beginning with the Brahms D minor sonata, and comprising, among other things, Un poco triste by Suk and a Jugo-Slav Song and Dance by Slavenski. We are looking forward eagerly to a speedy return of this astonishing artist.

The orchestral concerts of the Concertgebouw, under Pierre Monteux's direction, continue to be extremely popular, the more so as there is usually an interesting novelty on the program. The other evening it was a poem for violoncello with orchestral accompaniment by Henriette Bosmans. She is a young Dutch composer whose works show decided talent. Her poem, containing four distinct themes, shows a wealth of ideas and an abundant fantasy. It was brilliantly performed by Mariz Loevensohn. Besides this, the program included two nocturnes by Debussy, the Antiche Danze by Respighi, and the C major symphony by Schubert. K. S.

### Elman with the Metropolitan Bureau

The Metropolitan Musical Bureau announces that the distinguished violinist, Mischa Elman, will be under its direction in the future. Mr. Elman's musical activities next year will be confined to his String Quartet which will play a subscription series in New York, Boston, Philadelphia and Chicago, accepting a limited number of engagements next fall in other cities.

## SCHOECK'S PENTHESILEA A DISTINCT DEPARTURE

New Style of Opera Demands Better Actors—Dresden Premiere Weak.

DRESDEN.—Following Büchner's Wozzek, Hebbels Judith and Goethe's Clavigo, Kleist's one-act drama, Pentheseilea, has now been set to music. Othmar Schoeck has selected the most effective of the twenty-four scenes of the play, principally those dealing with the chief figures, Pentheseilea and Achilles, and arranged them as an opera libretto.

The numerous cases of contemporary composers turning to great dramas for the stories of their operas, are gaining in significance as a symptom of the times. It is not alone the lack of opera librettos, as such, that leads our composers into these byways. The principal reason may be sought in a new conception of music drama which is struggling to make its way. It can be fully comprehended only by those who regard opera as being also drama. The sharp line that, in Wagner's time, divided opera from drama is gradually disappearing.

Thus we have seen the creation of a series of operas which, according to accepted standards are really only partly operatic. The chief characteristic of these works is the domination of the drama and the suppression of everything that up to now has been considered operatic. However differently the composers may have approached the various problems their works resemble each other in this point.

### BACK TO THE DRAMA

Othmar Schoeck's musical setting of Kleist's Pentheseilea, the first performance of which has just been given in Dresden, unquestionably follows the slogan, "back to the drama," more directly than any of his predecessors. Purely externally this is noticeable by the preponderance of the spoken word. There are long stretches of text that Schoeck has not set to music at all, leaving them to be spoken as dialogue. Only the orchestra reminds us, at these points, that we are listening to a musical work.

It would be demanding a superhuman effort if we expected that Schoeck, in this opera, had completely developed the new style in which opera and play were blended into an organic entity. As it is, the work falls into three distinct parts, the dialogue, the short song episodes and the orchestral score, which is chiefly used for the purpose of tone painting on the lines of the usual incidental music. It is not until the last scene, where Achilles lies murdered on his bier, that these three elements are entirely blended and that both onlooker and listener are granted full esthetic satisfaction.

### MOST RADICAL OF ALL

At study of the purely musical qualities of the score reveals Schoeck to be more than ever a disciple of the most radical of schools, which believes that the salvation of art

lies in the dissolution of all larger forms in favor of sequences of short and intensively expressive motives.

Broadly developed, melodic lines are entirely lacking in this work. An occasional violin solo or broader horn cantilena come as actual surprises. The orchestra, on the whole, is limited to an exceedingly colorful and delineative accompaniment of the dramatic action. It is given unusually valuable support by the chorus, of which Schoeck makes great use. These chorus parts consist mainly of short vocalizations such as Ho! and Ah! which a great part of the time, is sung behind the scenes. By this means Schoeck has obtained dramatic effects, particularly in the fight between the Greek and the Amazons, impossible in a play.

To me the kernel of the whole problem is contained in the dynamics. The use of a large orchestra and possibly of a chorus as well as other varieties of stage music behind the scenes greatly endangers the intelligibility of the spoken word. Opera goers have long learned to put up with such passages. They can still afford to do so as long as the musical outline suffers no interruption. In this case, however, interruptions in the comprehension of the text mean breaks in the continuity of the plot. Unfortunately such embarrassing occurrences are extremely frequent in Pentheseilea, and this is what the composer must particularly avoid if he intends to continue working along the lines of this composition.

### HISTRIONICS BELOW PAR

Should this new school, which makes the action the center of present-day music drama, flourish, then the first and most urgent demand should be for an entirely new style of operatic presentation and for a far more intensive training of the singers. The performance of Pentheseilea in Dresden proved the histrionic achievements of the individual performers to fall far below the requirements. It is quite impossible these days convincingly to portray dramatic feeling with the gestures of the good old hackneyed operatic type. It generally results in an unconsciously comic parody.

As neither Irma Jervani, in the title role, nor Friedrich Plaschke, as Achilles, were even up to the mark vocally, the general impression made by this Dresden premiere was particularly weak. The outstanding achievement of the evening was the work of the excellent orchestra under Herman Kutschbach's lead. Nevertheless, the applause accorded the composer—who was present—the conductor, the producer (Waldemar Staegemann) and the singers was both hearty and prolonged. Othmar Schoeck's natural gifts and personality made a strong impression. DR. ADOLF ABER.



# Ferrara: Its Famous Opera House and Its Famous Son

THE TEATRO COMUNALE, BUILT IN 1798, COMPLETELY REDECORATED AND REFURNISHED IN 1923 THROUGH THE LIBERAL GIFT OF GIULIO GATTI-CASAZZA, WHO, A NATIVE OF THE CITY, BEGAN HIS CAREER AS IMPRESARIO THERE IN 1893—STEPS DIRECTLY FROM FERRARA TO LA SCALA, MILAN, THE HIGHEST POSITION IN ITALY, AND THEN COMES TO THE METROPOLITAN.

By Antonio Bassi  
(Milan Representative of the Musical Courier)

Giulio Gatti-Casazza, general manager of the Metropolitan, who is gradually bringing to a close his nineteenth season as head of that famous institution, has been there so long that many never stop to reflect that he had other experience in opera direction before he took that most important post of all. He was born in the city of Ferrara, not one of Italy's largest cities but a place of tremendous historical importance, particularly as a focal point of the wars of the Guelphs (from whom the English royal house is descended) and the Ghibellines. His father was a foremost citizen of Ferrara, also famous far outside its boundaries, having been an Italian Senator—a life appointment conferred only on the most distinguished. Signor Gatti was educated to be a naval engineer but circumstances turned his career in another direction, when, in 1893, he accepted the directorship of the Teatro Comunale in his native city.

## HOW THE TEATRO COMUNALE BEGAN

In April, 1786, at the instigation of Cardinal Carafa (at that time ecclesiastical governor of Ferrara), a movement was started to build an opera house, each city of Italy being ambitious to own its own. One of the famous architects of that time, Giuseppe Campana, of Ferrara, was chosen to design and construct it. Operations were begun at once. Five months later the work was suspended and nothing more was done until 1790, when Cardinal Spinelli, who succeeded Cardinal Carafa as Governor, decided to continue the construction of the opera house. Campana's designs were laid aside and a new architect selected by competition between architects from different cities, who submitted new designs for the completion of the theater. Cosimo Morelli, from Imola, another architect of fame, was chosen. He modified the greater part of Campana's plans and, with the collaboration of Antonio Foscini, municipal architect of Ferrara at that time, the construction was recommenced. It was completed in 1798, and the official inauguration performance took place on September 2 of that year. The opera given was *Gli Orazi e Curiazi*, by Marco Portogallo. The performance was directed by Brizio Petrucci, and conducted by Maestro Alessandro Rolla.

Before its official inauguration, during the year 1796 and 1797 four masked balls were given at this house. For nearly a century it was generally believed that the much admired inside construction and beauty of the curved horseshoe was due to architect Foscini, but documents in possession of Prof. Patrizio Antolini prove that this was from Morelli's design, executed by Foscini, who modified some of Morelli's important details after consultation with other celebrated architects of the day, Simone Stratico and Giuseppe Pier Marini, both from the city of Padua. Records which cover more than a century (in possession of several prominent citizens of Ferrara) show that during the years 1826-27 the interior of the Theater was repainted by the celebrated painter Angelo Monticelli of Milan. The stage opening was enlarged and a heating plant of stoves was installed twenty-four years later.

May 1st, 1851, the theater was first illuminated by gas, which they called *illuminato a giorno* (light of day). Those attending the first performance given with the inno-

vation were astounded, both at the novelty of stage lighting effects obtained and the revelation of the artistic beauty of the paintings, decorations, gilding, hangings, and ornaments in the theater, which had never before been fully realized. The city officials were much criticized by the citizens for the immense outlay of money expended for this luxury. In 1910 another great innovation took place when electric light was installed and new orchestra chairs and a new stage curtain purchased.

In 1923, Otto Kahn, chairman of the board of directors of the Metropolitan Opera Company of New York, wished to present Giulio Gatti-Casazza, the general man-

at which it was decided to use the sum for much needed repairs to the Teatro Comunale, where Mr. Gatti began his career as impresario. The decision of the committee was at once communicated to Mr. Gatti, and he immediately offered to be responsible for the additional funds necessary to completely renew this artistic monument to art.

Prof. Agnelli at once started his arduous task of superintending the work of renewal. The ceiling which was so obscured by greasy smoke from gas, dust, etc., was cleaned, repaired and retouched with rare ability by Augusto Pagliarini and once more shone forth in all its original beauty. All the ornaments, decorations, gilding, etc., were repaired, cleaned, and renewed, Antonio Orsini directing this part of the work. A sum of twenty-five thousand Lire was spent for upholstering, damask, box draperies, etc., special draperies being made for the Royal Box. This work was done by Silvio Pavanelli. The enormous center chandelier was modernized, the whole interior completely renewed, a modern steam-heating system installed for the complete house, and a modern electric plant and machinery for effects also added. The house is now one of rare beauty and considered one of the show spots of Italy.

## A TABLET TO SIGNOR GATTI

The city authorities and citizens erected a tablet to its illustrious benefactor, which was placed in the lobby of the theater. The inscription was dictated by Prof. Giuseppe Agnelli. It was unveiled May 23, 1925, at the opening performance of a gala spring season which was given to celebrate the completion of the renewal. The opera chosen was Puccini's *Tosca*. Adriana Lecouvreur, by Cilea, was also given during this brief season.

The English translation of the inscription of the tablet (shown below) reads as follows:

## GIULIO GATTI CASAZZA

To commemorate his generosity  
in presenting to his native city a large sum  
to renew the splendor  
and beauty of the decorations of this theater,  
from whence he went forth  
to the direction and rule  
of La Scala and Metropolitan  
By Municipal decision,  
July 17, 1923



GIULIO GATTI-CASAZZA

As He Looked When He Came to America in 1908 to Take Command of the Metropolitan Opera.

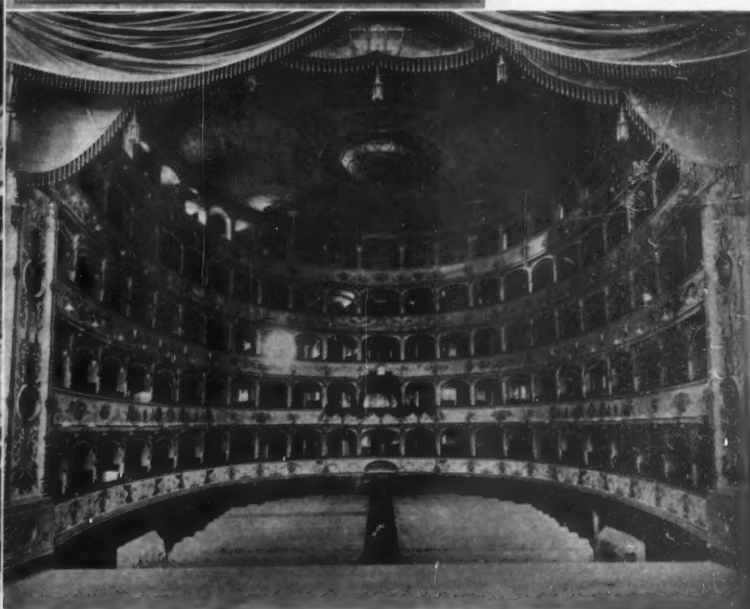
ager, a check of \$2,000 as a memento of his thirty years' brilliant career as a grand opera impresario and director. Mr. Gatti said he would prefer that the money be devoted to the renewal of some work of art of his native city, Ferrara. Mr. Kahn complied with Mr. Gatti's desire and sent a check of 41,000 Lire, which at that time was equal to \$2,000, to Prof. Comm. Giuseppe Agnelli, president of the citizens' committee of Ferrara. He called a meeting

## MR. GATTI'S HISTORY

Giulio Gatti-Casazza, who became general manager of the Metropolitan Opera in 1908, was, by profession, a graduate naval engineer. He began his career as impresario at this Teatro Comunale of the small city of Ferrara (his birth place) during the year 1893. Previous to that time he was one of the board of directors of the Frescobaldi Musical College and of the Municipal Band of Ferrara. His impresariaship began with the Carnival season, 1893-

## INTERIOR OF THE TEATRO COMUNALE, FERRARA.

Ferrara is the native city of Giulio Gatti-Casazza, general manager of the Metropolitan Opera, and he began his career as impresario in this house in 1893. In 1923 it was entirely redecorated with funds generously given by Mr. Gatti-Casazza. Construction of the Teatro Comunale was begun in 1786. It is regarded as one of the best architectural examples of its time in Italy.





94, with the two operas, Manon Lescaut by Puccini, and La Wally, by Catalani. The latter opera was not popular with opera producers, but Mr. Gatti had faith in it, which turned out to be well founded. It proved one of the most artistic successes of the day, thanks to his good judgment in selecting the cast of artists, and tasteful mounting of the production. The spring season of 1894 he produced Le Villi (the second opera written by Puccini in his early youth) as a double bill with the famous Leopoldo Marengo ballet, Excelsior. This brief season was also a huge artistic and financial success. One of the greatest seasons ever given at Ferrara was the Carnival season of 1894-95, Manager Gatti-Casazza choosing for production two Verdi operas, Otello and Falstaff, and Cristoforo Colombo, by Franchetti. One of Italy's most celebrated baritones, Antonio Magini-Coletti, sang the three difficult roles of Iago, Falstaff, and Colombo. This season proved another triumph for the general director. He also gave a brief spring season in 1895 of Cavalleria Rusticana together with the ballet Brahms by Dall'Argine. The Carnival season of 1895-96 he presented Massenet's Manon, Mascagni's Rantzau, and Carmen. The next Carnival season he chose Verdi's Aida, Ballo in Maschera, and Puccini's Bohème. In 1897-98 there were Boito's Mefistofel, Wagner's Lohengrin and Anthony by Norsa. By this time the young impresario's unusual ability had become widely known throughout Italy, and the Duke Viscount of Modrone, who was the financial backer of the Teatro La Scala of Milan, offered Ferrara's successful young impresario the post of managing director of that famous institution. Arturo Toscanini was the general musical director of La Scala at that time. The negotiations were made very quietly. When the news finally leaked out that Gatti would become director of La Scala, it was regarded more as a joke than otherwise. The idea of a small-town impresario being able to direct an institution of the importance of La Scala! The predictions that he would not last a month were many. In spite of all, Mr. Gatti, with his usual calm diplomacy and tact, remained in that exalted position from the 1898-99 season until 1907 and only left then to take the important post offered him by the directors of the Metropolitan Opera House as general manager of that great institution. He began his first season here in the fall of 1908, and is still honorably and successfully filling the same difficult post.

#### Naumburg Foundation Auditions in April

Two years ago Walter W. Naumburg instituted the Walter W. Naumburg Musical Foundation in memory of his father, the later Elkan Naumburg. The directors of the Foundation are: Rubin Goldmark, Hugo Grunwald, Ernest Hutcheson, Alexander Lambert, Mr. and Mrs. Walter W. Naumburg and Willem Willeke. The purpose of the Foundation is unique among musical philanthropies. Its contribution to the musical world is in disclosing genuine matured talent not yet publicly recognized. To this end the Foundation provides debut recitals each season for a limited number of young pianists, and violinists and violoncellists who have never given a New York recital reviewed by critics. The artists are selected by a committee of distinguished judges as being ready to make their debuts and to begin their professional careers. Leading teachers and conservatories of the country are invited to send their most outstanding graduates to the competition.

The National Music League will continue to conduct the preliminary auditions which will be held in April. The final auditions will be held during the first week of May and will be conducted by a distinguished group of judges appointed by the Naumburg Foundation, including Richard Aldrich, Felix Salmond, Mme. Olga Samaroff, and Kurt Schindler. Six recitals are again offered.

All applications must be made in writing to the National Music League, Steinway Building, 113 West 57th Street, New York City, not later than March 21. At least one complete recital program must be submitted with the application.

#### \$1,000.00 Voice Prize for Unknowns

As already announced, the National Opera Club of America is conducting a nation-wide contest for young American trained singers in conjunction with the National Federation of Music Clubs, with money awards and an open door to an operatic career under the most propitious auspices; a jury of distinguished musicians will decide the contests, and trained women singers from twenty to thirty-two years may compete. A prize of \$1,000.00 will be awarded the winner, also an audition at the Metropolitan Opera House, an appearance with the San Carlo Opera Company and launching upon the stage without retainer fee; in addition, the Federation voice prize of \$500.00 may be won by the same contestant. Katherine Meisle and Devora Nadworney, well known in music circles, have been recent voice winners; Katherine Wade Smith, the violin winner of last spring, has had seventy-five engagements this season.

Contests will be held first by state, then by district, the final

national contest being held in April, 1927. For full particulars address Mrs. E. H. Cahill, chairman of Contest Committee, 839 West End Avenue, New York City.

#### MONTREAL, CANADA

MONTREAL, CAN.—A filled house greeted Alfred Cortot at His Majesty's Theater. The audience was very appreciative and enthusiastic, and Mr. Cortot had to give several extra numbers. This concert was under the management of Louis Bourdon.

While in Montreal on a visit, Roy Royal, who has been studying for some time in Paris, gave a song at the Ritz Carlton Hotel. He was assisted by Leo-Pol Morin, pianist. The hall was filled to capacity. This was under the management of Bogue Laberge. Mr. Royal returns to Paris shortly.

The Montreal String Quartet gave a pleasing concert in the Windsor Hall. They were assisted by Mrs. M. D. Curtis, soprano, and George M. Brewer, pianist. Though this quartet is only in its second year, it is having much success. The hall was well filled. The members are Florence Hood, Mary Izard, R. H. Bryson and Y. Lamontagne. Musical director is B. E. Chadwick.

The Matinee Musical Club held a Club Day musicale at its December meeting when a very pleasing program was arranged. The members contributing were S. Pare, P. Meunier, V. Evans, piano; Mrs. C. Dalgleish, contralto; Y. Dalpe, violin; Miss Foraud, soprano. Rose MacMillan and Muriel Pitts were the accompanists. Mrs. F. Vincent Duckworth is president of this club.

The second concert of the winter series of the Dubois String Quartet was held in the Ladies' Ordinary (Windsor Hotel). Special attention may be drawn to a quartet in G major by Arnold Bax, played for the first time in Montreal. Louis Bourdon managed this concert.

Germaine Malepart, pianist, had a crowded hall at the Ritz Carlton when she gave a concert recently. She was assisted by Albert Chamberland, violinist; Jean Belland, cellist, and Eugene Chartier.

An interesting lecture was given by George Brewer at the first meeting of the Canadian College of Organists (Montreal Center) which was held at Knox Church. Mr. Brewer's subject was Bach, and it was delightfully illustrated by organ and song. Mrs. Wm. Taylor and Archibald Taylor were the vocalists.

McGill Conservatorium of Music is giving three orchestral concerts this season in commemoration of the death of Beethoven. The first of these took place in Moyce Hall on December 15. Dr. Perrin is director of these concerts.

An interesting lecture-recital was offered by Eugene Goossens at the Windsor Hall. The subject of the lecture was British Music and Contemporary Influences. Mr. Goossens illustrated his lecture by playing works of British and other European composers.

The Emmanuel Church Choir gave a concert of Christmas music made up of old and new carols, a trio for contralto, violin and organ, Carrying Gifts to Bethlehem, which was composed by H. E. Key who also officiated at the organ. The soloists were violin, F. Hood, M. Isard and H. Johnston; contralto, Edna Shooie.

Christ Church Cathedral gave a choral recital recently. The church was so filled that many had to be turned away. Fortunately the recital was repeated. Dr. A. E. Whitehead is director at the Cathedral.

A memorial to the late Dr. P. J. Illsley was dedicated at St. Cyprian's Church, on January 2, by the Bishop of Montreal. Dr. Illsley was for thirty-five years the organist of St. George's Church.

A large attendance filled the hall at the Mount Royal Hotel where a concert was given in aid of the Tuberculous Veterans' Association of Canada. Those taking part were Mary McIver, soprano; Lynne Elton, contralto; H. F. Guthrie, tenor; G. H. Robinson, bass, with J. M. Marshall at the piano.

Jean Belland and Leo-Pol Morin gave a delightful program at the Mount Royal Hotel where they played for the Matinee Musical Club on January 4. This is the fourth musicale of the season given by the club. W. E. H.

#### Alberto Bimboni Conducts Lakme

Alberto Bimboni conducted the Washington National Opera Company in a performance of Lakme at the Auditorium in Washington, D. C., on January 24, and his ability with the baton was thus appraised by the Washington Daily News: "A great deal may be said for the orchestra under the leadership of Alberto Bimboni. The new conductor proved himself a careful and artistic director and displayed the orchestra to full advantage, but never let it play too loudly. The beautiful intermezzo at the opening of the third act received enthusiastic applause."

"Mr. Bimboni established a colorful tone-drama of the East," said the Washington Times, "with a fine zest, yet always with considerable reserve for the need of the voices." According to the Washington Star, "The orchestra, under

#### Mary Garden with Rochester Opera Company

(Special telegram to the Musical Courier)

Rochester, N. Y.—Mary Garden appeared here last evening (February 7) in the title role of Carmen with the Rochester American Opera Company. The performance was given before the most brilliant audience of the season and at its conclusion Miss Garden and the young American artists who appeared in her support received an ovation. Supporting Miss Garden as Carmen in the principal roles were Charles Hedley as Don Jose, George Fleming Houston as Escamillo, and Cecile Sherman as Michele. Eugene Goossens conducted the performance and the production was under the general direction of Vladimir Rosing.

Miss Garden was bubbling over with praises for the Rochester organization. "My enthusiasm is beyond words," said she. "The production was complete down to the smallest detail. I have never enjoyed a performance so much. I look upon the development of this American company with its young native-born artists as the beginning of a great new era in opera in America, which is being inaugurated by the magnificent musical foundation established by George Eastman in Rochester."

Miss Garden came to Rochester between performances of the Chicago Civic Opera Company in Boston. (Signed) K. P. A.

Alberto Bimboni, was excellent. It was included in the applause the conductor received at the end of the second act, and its feature work was in the prelude to the third act, which received hearty applause from the audience at large. Mr. Bimboni conducted with fine repression, never taxing his singers with a heavy accompaniment."

Under the sub-heading "Bimboni Leads Musicians," the Washington Post critic stated: "The augmented orchestra of fifty-seven musicians was directed by a new conductor of the Washington National Opera Company aggregation, Alberto Bimboni, nephew of the great Italian conductor of that name. The younger Bimboni is a composer as well as conductor and has specialized in operatic work. He was for a time allied with the Hammerstein Opera Company, and while conductor for the Savage Opera company conducted the first performance of Puccini's Girl of the Golden West to be given in Washington. Signor Bimboni showed a good understanding of the art of accompaniment of operatic voices and did not overshadow the singers, a fault which has been noticeable with other conductors of operas here."

#### Cleveland Institute Notes

CLEVELAND, OHIO.—The Cleveland Institute of Music announced February 7 as the opening date of the new spring term. Students entering at the mid-year may continue regular courses through the summer school term and receive one quarter's credit for the summer work. In addition to the regular courses there will be special classes and lessons in piano, voice, strings, theory, Dalcroze and orchestral instruments. Also seventeen lecture recitals in the comparative arts course covering music, poetry, painting, sculpture and their relating histories.

At the last recital of the winter term the school presented John Peirce, baritone, and the Ribapierre Quartet in a varied program for voice and strings. Mr. Peirce sang two groups of songs, one Spanish and one Russian. The Spanish group was given in Spanish and offered Mr. Peirce the opportunity to display a fine grasp of the style and manner in which the numbers should be sung. In his interpretation of the Russian songs Mr. Peirce was also very much at home. The outstanding number in this group was Moussorgsky's Death's Serenade.

The Ribapierre String Quartet presented a Debussy and a Brahms quartet. The outstanding characteristic of this ensemble is the charming quality of its tone and the exquisite finish of detail. The Brahms quartet gave ample opportunity to display both of these qualities, and the Debussy numbers were given a delightful reading. D.

#### Naegele Makes Radio Debut

Charles Naegele, pianist, made his radio debut on January 29, in Walter Damosch's Balkite Hour. The program was arranged in commemoration of Camille Saint-Saëns. Mr. Naegele shared the composer's Carnival of Animals with Leopoldine Damosch and also presented a group of solos. One of the amusing numbers on the program was that part of the Carnival entitled "Pianists" which is more reminiscent of the zoo than any other section of the Animals.

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Photo by Nicholas Muray

## THREE IMPORTANT REASONS

FOR ENGAGING

# Jeannette VREELAND

Soprano

*The Conductors*

*The Critics*

*The Box Office*

Henri Verbrugghen, Conductor

### MINNEAPOLIS SYMPHONY ORCHESTRA

May 15, 1926.

HAENSEL & JONES, NEW YORK:

We wish to express our warm appreciation for the beautiful singing of Jeannette Vreeland. Her lovely voice and beautiful art have won the enthusiastic admiration of every member of our organization. She was invariably in good voice and never failed to win the enthusiastic approval of our audiences. We look forward with much pleasure to her three appearances with our orchestra next season.

(Signed) HENRI VERBRUGGHEN, Conductor,  
Minneapolis Symphony Orchestra.

### CHICAGO

"A young Rethberg. She has the same velvet in the tone, the same effortless production, the same astonishing capacity for varied color. She has a charming personality; genuine emotional response to the music she presents; the gift to make others feel it with her."—Glenn Dillard Gunn, *Chicago Herald Examiner*, July 16, 1926.

### ATLANTA

"She demonstrated at once that there had come to town a singer possessing youth, beauty, extraordinary musicianship, refinement of style, a soprano voice of appealing timbre, clarity and range, and one whose ideals did not permit her to present a program other than of the best, and sung with the utmost finish."—Mabell S. Wall, *Atlanta Journal*, January 29, 1927.

### THE MASONIC CHOIR OF LOWELL

Lowell, Mass., January 19, 1927.

DEAR MISS VREELAND:

Lowell has not forgotten the treat you gave it in 1924, and to date over three-fourths of the house is sold. We fully expect to fill the Auditorium before the concert, giving us a capacity of 3806. No artist, with the exception of John McCormack and Galli-Curci has ever accomplished such a success here.

(Signed) ORA M. HARDY, President,  
The Masonic Choir of Lowell.

### PITTSBURGH

"We have heard Jeannette Vreeland twice before and it is quite all right with some of us if she comes every year. Her voice is stunning and her style without reproach. She has a beautiful top and when she chooses to spend it there is a brilliant edge and color. Her mezza voce, which she generously employs, is a delight; and when she wishes to throw in a portamento it is one of the coolest, most charming bits of interval sliding we have heard. Ordinarily a portamento is so much mal de mer, but with this versatile Vreeland girl it is an art quality."—Harvey Gaul, *Pittsburgh Post*, December 10, 1926.

### ST. JOSEPH (MO.)

"It would be a queer audience that would not be delighted with Miss Vreeland and her singing. When a voice of great beauty is allied with a well-nigh flawless method and a delightful personality, nothing more can be asked except a well-selected program. Miss Vreeland unquestionably provided that. It had variety and the proper proportion of old and new."—*St. Joseph (Mo.) News Press*, January 18, 1927.

### NINTH SYMPHONY ENGAGEMENTS WITH—

Boston Symphony Orchestra   Cleveland Symphony Orchestra   Minneapolis Symphony Orchestra   New York Symphony Orchestra

Management: HAENSEL & JONES, Steinway Hall, New York

## BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Handel's Messiah was sung at the Municipal Auditorium, by the Ensley Choral Union, directed by Lawrence Meteyarde, under the auspices of Birmingham's Park and Recreation Board. The Little Symphony Orchestra, under the baton of Fred Wiegand, played the accompaniment. Laurillo Kimbrough was at the piano. Soloists were Mrs. R. H. Bumgardner, Mrs. H. J. Kribs, sopranos; Nell Esslinger, contralto; W. F. Maurier, tenor; S. T. Kimbrough and A. B. Dunning, basses.

Edna Gockel Gussen, pianist and director of the Birmingham Conservatory of Music, was presented in recital by the Music Study Club at its morning musicale in Cable Hall. Mrs. Gussen demonstrated her artistry in six pieces from Schumann's Kreisleriana, a Chopin Etude and Ballade; A Wandering Iceberg, from MacDowell's Sea Pieces; modern Etudes by Szmanowski, and a two-piano number by Tailleferre, with Elizabeth Gussen at the second piano. A large audience of music lovers attended.

Beatrice Tate Wright presented pupils in piano recital, and Leslie Rose, teacher of voice, presented tenor and soprano voice pupils in recital on another occasion.

Children from the South Highlands School of the public school system were presented at Phillips Auditorium in two acts from Hansel and Gretel, under the direction of Martha Dick, who directs choral work in the schools. There were also tableaux and pantomimes from musical history, and interpretations of incidents in six of the great composers' lives. The South Highland Glee Club, of 100 voices, sang incidental music and the school orchestra, directed by J. Clements and Isabel Barton, played accompaniments. The event reflected credit upon the music department of the public schools.

George Mulfinger, pianist, appeared in recital at Birmingham-Southern College Auditorium. The Girls' Glee Club, under the direction of O. Gordon Erickson, sang two groups of songs.

The choir of the First Presbyterian Church gave a special musicale with the Carillon featuring several members. The choir is composed of Mrs. J. R. Humphrey, soprano; Mrs. L. D. King, contralto; Kenneth Griffith, tenor; Jack Thomas, baritone; Sarah Hunt Vann, organist, and Joseph Marino, carillonneur.

The Birmingham Music Teachers' Association held the first meeting in the New Year at the Allied Arts Club House, and enjoyed a program of modern French music rendered by Mme. Jean Herscher-Clement, composer-

pianist, who has been holding master classes at the Birmingham Conservatory of Music for several months. Mme. Herscher played several of her own compositions. It was her last appearance in Birmingham before sailing for France to resume her Paris studio. The teachers' business meeting was presided over by the president, Mrs. J. W. Luke.

Robert Rodwell, organist of North Carolina, has accepted the post of organist at the First Methodist Church, by the group of musicians in the club and other guests.

A musicians' dinner was enjoyed at the Allied Arts Club. Mrs. E. T. Rice was chairman of arrangements. A. G.

Compositions of Louise Harrison Snodgrass  
Featured

Louise Harrison Snodgrass, pianist and composer was featured over Radio Station WFBE on January 18 when an entire program of her compositions was broadcast. They follow: (Piano) Melodie, Festival, Louise Harrison Snodgrass; (baritone solos), Little Roads, When Peter Jackson Preached, Louis John Johnen; (piano) Summer Night, Valse, Louise Harrison Snodgrass; (soprano solos), Beside Thy Door, Silver Nocturne, I Must Not Think of Thee, Mrs. R. Saylor Wright; (trio for piano, violin and cello), Fantasie, Louise Harrison Snodgrass, Henrietta Well Freiberg and Walter Heermann.

Since the days when Mrs. Snodgrass graduated from the class of Frederick Shailer Evans of the Cincinnati Conservatory of Music artist faculty, she has been very busy. She immediately went to New York for a year of study with Josef Lhevinne and then for three years accompanied for such teachers and singers as Oscar Saenger, Victor Harris, Marie Rappold, Alma Gluck, and gave recitals at the Holland House for a year. After that followed a two-year engagement with Mr. Belasco for the special music in The Concert with Leo Ditrichstein.

While living in Minneapolis, Mrs. Snodgrass was a member of the Minneapolis School of Music where she gave regular faculty concerts and appeared as soloist with the Minneapolis Symphony Orchestra.

Upon her return to Cincinnati she opened a studio and is devoting the greater part of her time to composition under the guidance of Dr. Sidney C. Durst of the College of Music faculty. Artists using her songs are Edward Johnson, Cecil Fanning, George Reimherr, Dan Beddoe, Josephine Lucchesi, Irene Pavloska, Mary Ann Kaufmann Brown, Nevada Van



LOUISE H. SNODGRASS

der Veer, Fred Patton, Riccardo Martin, Ethyl Hayden, and other.

The trio for piano, violin and violoncello, which brings this interesting program to a close, was given its premiere performance March 5, 1925, at the College of Music Artist Series and was played by Romeo Gorno and Emil and Walter Heermann. As an accompanist Mrs. Snodgrass is a great asset and artists who have sung to her sympathetic and understanding support are loud in their praise of her art.

M. D.

## OMAHA, NEB.

OMAHA, NEB.—The Omaha Symphony Orchestra, of which Sandor Harmati is conductor, was heard on January 6 in a program which comprised Mozart's G minor symphony; Wotan's Farewell and Magic Fire Music from the Valkyrie; two melodies for string orchestra, by Grieg, and the Midsummer Wake by Hugo Alfvén. The preparation of the symphony had clearly been a labor of love, the exquisite turning of phrases, the mellow and appealing quality of tone, especially in the string section, and the exceedingly well regulated shading proving a fine revelation of the orchestra's resources. The Wagnerian music was also well done and exercised its usual powerful fascination. The Grieg numbers revealed the string section in a stellar part, and the Swedish Rhapsody by Alfvén formed a variegated pattern of attractive melodies and lively rhythms. As usual, Mr. Harmati conducted without scores, indicating all the important entrances and all changes of control over all details of performance. Marguerite D'Alvarez, the soloist, sang arias by Debussy, Saint-Saëns and Bizet. She scored heavily with the audience and, after singing an extra number again, appeared repeatedly to acknowledge recalls.

A local organization, which is accomplishing much in the way of stimulating a love for choral music in the city, is the Apollo Club, a male chorus directed by Frank Van Gundy. At its concert in the auditorium of the Technical High School, this club did some of the best singing it has done in the seven years of its history, showing a greater beauty of tone, greater flexibility of response and a more subtle and delicately balanced dynamic scale than previously. The program was very representative, levies having been made on the treasures of many peoples in arranging it. Conductor Van Gundy and his chorists are engaged in a praiseworthy endeavor, keen appreciation of which was well attested by the large audience present. Esther Dale, the soloist, was heard in three groups of songs, respectively in German, French and English, accompanied by Lilian Jackson. Miss Dale proved a well equipped and serious artist whose offerings added much to the evening's pleasure.

Elizabeth Gutman, soprano, was presented in a song recital at the Jewish Community Center, with Mrs. Henry Monsky at the piano. The program embraced two arias, a set of Chinese Mother Goose Rhymes, a group of Russian and another of Jewish folk songs. To these requirements Miss Gutman was able to adapt herself most skilfully, voicing with equal success the joyous, the pathetic, the humorous or simple narrative moods. The Russian and Jewish selections gave the maximum of pleasure.

Most welcome was the visit of Ruth St. Denis, Ted Shawn and the Denishawn dancers, who appeared at the Technical High School Auditorium under the auspices of the Omaha Altrusa Club. Nothing more beautiful of their kind can well be imagined than the performance of these consummate masters and mistresses of the choreographic art, whose love and respect for their chosen work did complete devotion to it. The large audience enjoyed the evening's program.

J. P. D.

## Gray-Lhevinne Returns to College

On December 18, Gray-Lhevinne, violinist, again entertained a capacity audience at Houghton College, N. Y. The Star of January 7 stated, with reference to the concert: "A very appreciative audience was assembled in the college chapel to welcome the return of Gray-Lhevinne to our alma mater. The great violinist needed no introduction to Houghton, for her first appearance in the chapel that evening renewed the friendly acquaintance that her charming personality had made during her former visit to Houghton. The anticipation of the audience was well rewarded by the beautiful strains of music that flowed from her violin like the running water from a shaded spring. She appealed to her audience through the folk songs, melodies and classics of American, French, Spanish, Bohemian and Italian composition. A very impressive conclusion of her program was given by a group of Mme. Grey-Lhevinne's own songs, which were quite familiar to those of her audience who had attended her first visit to Houghton."



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## LOUISVILLE, KY.

LOUISVILLE, Ky.—Frederic A. Cowles, director of the Louisville Conservatory of Music and organist of Warren Memorial Presbyterian Church, was elected one of the sectional vice-presidents of the National Association of Schools of Music at its third annual meeting.

Mrs. Hildred Morrow, soprano; Cara Sapin, contralto; William Layne Vick, tenor; Reginald Billin, baritone and cantor; Charles J. Letzler, violinist, and W. Lawrence Cook, organist, were the artists of the Wednesday Morning Musical Club who appeared in the second morning recital of the club in a program of traditional Hebraic music, under the direction of Mr. Cook, at Temple B'rith Sholom.

Among outstanding local musical events are the concerts of the Louisville Male Chorus, under the leadership of Carl Shackleton. The final concert of its twelfth season was given at the Columbia Auditorium. Joseph J. Eisenbeis, tenor, and William A. Scholz, baritone, members of the chorus, were the soloists, and the club accompanist is Mrs. Arthur H. Almstedt. The officers of the club are Frank Buerck, president. Forest Braden, vice-president; Fred Dorman, secretary; Brooks Reibert, treasurer, and William A. Scholtz, librarian. Louisville shows its appreciation of the splendid work done by this organization with an overflow attendance at each concert.

Frederic A. Cowles directed an excellent program given by the Louisville Mixed Chorus (its initial bow) at the New Columbian Auditorium, with William Layne Vick, tenor, soloist and Ellen Lawrence Gardner, accompanist. A full house paid tribute to the director, the soloist, and the splendid organization of 100 voices, superbly trained. Mae Hill Bartlett, of Anchorage, is president of the club. The singers plan to follow the rules of the New York Choral Club. The associate members number 1,000.

W. Lawrence Cook, organist of Calvary Episcopal Church, directed the Requiem by Gabriel Faure, sung for the first time in the United States at Calvary Episcopal Church. This marks the tenth public concert of the Kentucky Chapter of the National Association of Organists. The noble work was well received by a great audience. The soloists were Esther Metz, soprano; Arthur Almstedt, baritone, and William M. Mead, tenor. Carl Shackleton presided at the organ. The chorus was augmented by a large orchestra. Rev. F. Elliott-Baker gave a brief summary of Gabriel Faure's life and work, and alluded to the occasion as being "unique in affording the first opportunity of this county for a hearing of this great creation."

Cornelle Overstreet, concert pianist, opened the first morning concert of the Wednesday Morning Musical Club at the Woman's Club Auditorium. She presented an excellent program in which she displayed masterful artistry.

Marette Saverne, instructor of harp in Louisville, directed a beautiful and artistic harp ensemble concert at the Brown Theater, the ensemble including twenty-one harpists, members of the Kentucky Chapter of Harpists, assisted by fifteen violinists from the class of Robert Parmenter. The soloists were Edith Fleming, soprano, and Marette Saverne, harpist. No prettier picture could be imagined than that presented by the effective arrangement of the ensemble at the rise of the curtain, which brought forth a round of applause from the large audience. The harpists were Pauline Bessire, Margaret Breslin, Alice Bittner, Theo Berge, Eleanor Carpenter, Myra Comry, Maria Fitzgerald, Edith Fleming, Mrs. J. Will Franklin, Marcella Haverbarn, Margaret Horan, Mrs. Clem Johnstone, Zuella Lamb, Nelle Matthews Meyer, Martha Payne, Joanne M. Sanning, Ernestine Scott, Ann Shriner, Rosalie Speckert, Ruth Stille, Ross Todd and Marette Saverne. The violinists were Morris Perelmutter, J. C. Schacklett, Marguerite Davis, Helen Cook, Marguerite Moss, Lucile Klopheke, Mary Crase, Evelyn Moser, Emma Alice Pate, Nelle Arnold, Grace Thompson, Dorothy Elbert, Lullah Francis Owsley and Meyer Greene.

Marion Negent, violinist, who received her Bachelor Degree in June from the Louisville Conservatory of Music under Charles J. Letzler, has entered the class of Leopold Auer, New York City.

Mary Plummer Hunt, pianist of the Louisville Conservatory of Music, gave an address before the Chalm School on the subject, Is the Study of Music Worthwhile? This was held at the Y. M. C. A. Auditorium. Helen Streiger, soprano; Bess Mustaine, pianist, and Joseph Henry, pianist, were the soloists. The lecture was treated from the standpoint of sentiment, intellect and artistry.

Reginald W. Billin, Louisville baritone, gave a recital at the Women's Club Auditorium under the auspices of the Younger Woman's Club. Frederic A. Cowles was accompanist.

Mrs. William J. Harn is the director of a new choral club, a late feature of the Y. W. C. A. Girls' Department. The plan of Mrs. Harn is to make a study of good music and to give two concerts this year.

John Rebarer, pianist, was presented by the Louisville Conservatory of Music in its first faculty concert of the season at the Y. W. C. A. Auditorium. Dwight Anderson, pianist, a new member of the Louisville Conservatory of Music faculty, a native of Chicago and a concert pianist, offered the second concert under the auspices of the conservatory at the same auditorium. Each of the artists was acclaimed by the local press.

Helen Leigh, pianist, presented an attractive program to an invited audience at the J. B. Speed music room, after which she left for New York to resume her studies. Miss Leigh has talent, poise and musicianship. She was showered with congratulations and tributes of appreciation.

A splendid program was given by the Philharmonic Choral Club, of which Herbert A. Buchart is director and D. J. Maloney is business manager, dedicating the new Columbian Auditorium of the K. of C. This new choral organization, under new leadership, promises splendid work. Walter Tersteggi is accompanist.

Mme. Ersilla Fanelli, Louisville soprano, recently praised in Italian musical journals for her work in light opera, gave a program recently at Tyler Hotel.

Sarah McConathy, a member of the L. C. M. faculty, has returned from New York where she studied piano at the Institute of Musical Art and organ at Columbia University. The Little Symphony Orchestra, under the leadership of J. W. Fay, music supervisor of public schools, presented a creditable concert recently at Y. M. C. A. Auditorium. Morris Simon is manager of the orchestra. The musical numbers were interspersed with brief remarks explaining the various

(Continued on page 18)

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### "PIANO SOLOIST SUPERB"

"Mr. Kaufman especially distinguished himself in the tremendous solo cadenza of the first movement, which he played with a tone of the greatest beauty, a technique which easily surmounted the difficulties of the part and a thorough understanding of the peculiarities of the Bach music."—Samuel L. Lacier, *Philadelphia Ledger*, December 31, 1926.

"Perhaps the most conquering effects were achieved in the Fifth Brandenburg Concerto with its brilliant and artful Cadenza for the piano—originally Clavier—enlisting the services of an accomplished recruit for the occasion, the talented Harry Kaufman."—H. T. Craven, *Philadelphia*, December 31, 1926.

"In the Fifth Concerto in D came one of the finest moments of the evening, the second movement (Affettuoso) when the three soloists, Kincaid, Guskoff, and H. Kaufman at the piano had the music to themselves. There was exquisite perfection in the blending of tone, the apprehension of values and unity of intent and execution that brought forth the full beauty of the music. After the movement the applause of the audience compelled the trio to bow again and again."—*Philadelphia Evening Bulletin*, December 31, 1926.

"Perhaps the Concerto in D, for piano, flute and violin, was the most popular, the remarkably fine piano work of Kaufman attracting a great deal of attention. His artistic conception of the piano's part in the lovely ensemble showed rare musical sensitiveness, even the elaborate cadenza, for all its intricacy and opportunity for virtuosity being kept subdued so the feeling of unity with the other instruments was never disturbed."—*Philadelphia Record*, December 31, 1926.

"Mr. H. Kaufman at the piano sustained his duties to proper purpose. The stupendous cadenza in the first allegro of the D major Concerto he delivered not in a superficial virtuoso fashion, but aptly and with a true sense of its elevation."—H. F. P., *New York Telegram*, January 5, 1927.

"... the long cadenza for the Clavier alone toward the end of the first movement fared beautifully at the hands of Harry Kaufman last night."—Samuel Chotzinoff, *New York World*, January 5, 1927.

### READING, PA.

READING, PA.—The Reading musical season of 1926-1927 will be memorable in local musical circles because it marks the organization of the Reading Music Foundation which was established with the avowed purpose of promoting and fostering the growth and appreciation of musical art in this community. That its purpose might be made feasible, a drive was inaugurated late in October to raise funds to assist in meeting the expense of concerts by the fine Reading Choral Society and the Reading Symphony Orchestra during this season, and for the establishment of an endowment fund to provide such performances in future years, and for the diffusion of musical education. The drive was successful beyond the expectations of its promoters, and a fund was raised sufficient to meet all expenses for the present season and to provide for an appropriation of \$10,000 to an Endowment Fund. Another result of the successful financial drive was the manifestation of an increased interest in things musical by members of the organizations to be benefited, local professionals and amateurs, and indeed by the community generally. This was shown in the larger audiences that have been present during this season's concerts of the Reading Orchestra and the Reading Choral Society, and the greater enthusiasm displayed by attending auditors. The establishment of the Reading Music Foundation is in itself praiseworthy, and it is noteworthy in that it may be an incentive to other communities throughout the country, whose population and conditions are similar to those of Reading, to contribute to the development of themselves and of the nation musically by the formation of similar organizations.

The re-organized Reading Symphony Orchestra gave its opening concert of the present season in Rajah Theater in the presence of one of the largest audiences in many years. The orchestra, numbering sixty-five members and made up wholly of professional players, gave a performance that surpassed any hitherto given by it (within the knowledge of the writer) and one that was received by the large audience with many evidences of its hearty delight. Walter Pfeiffer, now in his third season with the orchestra, conducted and gave a reading of the overture, *The Flying Dutchman*; Beethoven's second symphony, and Tchaikovsky's *Italian Caprice*, that was intelligent and conservative. The soloist was Phradie Wells, soprano, of the Metropolitan Opera Company, who was in decidedly good voice and sang Verdi's *Pace, Pace, Mio Dio*; Debussy's recitative and aria from *L'Enfant Prodigue*, and Fourdrain's *Le Papillon*, in a manner that gave genuine delight to her auditors, evoked hearty applause and brought her an ovation. She made an emphatically favorable impression, one that brought forth expressions of pleasure.

The second concert of the season by the orchestra, given in Rajah Theater, was notable for the first performance by the orchestra of a work by Chester Wittell Reading pianist entitled *Algerian Suite*. Mr. Wittell is a well equipped musician who has the ability to express musically, with clearness and artistic understanding, that which he desires to utter, and whose artistic sincerity in conception and performance is unfailingly evident. The work is scored for full orchestra, is fairly difficult and full of color. It is, as its title indicates, a characteristic work, presenting three tone pictures of Algerian scenes (or rather the composer's impression of them) impressively, strikingly, and with a peculiar success in their visualization by the composer. The work is marked by a barbaric charm, an exotic beauty, that make strange appeal. Wittell's work scored an instantaneous success, and the ovation given to the composer was a hearty tribute to the musician more than to the fellow townsman. The *Algerian Suite* is to be played by the Easton, Allentown and other orchestras during the present season. Other orchestral numbers were Svendsen's *Carnival in Paris*, and Weber-Weingartner's *Invitation to the Dance*. The playing of the orchestra in Saint-Saëns' concerto No. 3 in B minor for violin and orchestra, in which Arthur Hartman was the soloist, was meritorious. The work of the orchestra was of as high a standard as in the opening concert. Arthur Hartman, in his playing of the Saint-Saëns' Concerto, displayed his accustomed technical skill and a beauty and exquisite purity of tone. He played several of his own arrangements of Tchaikovsky, Haydn and Rimsky-Korsakoff, in which Chester Wittell, at the piano, gave an illuminating exhibition of the art of accompanying.

In the second concert of the home series of the Wyomissing Trio of Reading, given in the auditorium of the Woman's Club, the size of the audience gave pleasing proof of the growing esteem in which this admirable chamber music ensemble is held. The program was chosen with discrimination and gave the audience opportunity for a comparison between the exuberant richness of the harmonic treatment of Schubert's trio in B flat major, op. 99 (and the exquisite charm of its melodic content) and the work of the conservative modernist, Gretchaninoff, his Trio in C minor, op. 38. The entrancing beauty of the Schubert work was evident in every movement and its performance by Reading's splendid chamber music ensemble was an edifying and enlightening revelation of the inherent beauty and musical values of the work. It was a splendid illustration of ensemble playing in its musical grasp, clarity and certainty in delivery, and its appreciative rapport with the composer. The Gretchaninoff trio was played in Reading for the first time and its performance by the ensemble was an exhibition of superb virtuosity that aroused the large audience to a pitch of enthusiasm not often manifested by chamber music audiences. Its intense Slavic fervor, the sombre yet strangely appealing beauty of its content, its varying and contrasting moods, its wealth of color, its intense vitality and vigorous musical force were brought out by the players with a marvellous sonority and tonal beauty that made a profound impression. The performance was one that justifies the pride of the intelligent musical lovers of this community in the possessions of an ensemble of chamber music artists such as Hans, Nix, violinist; John Meyer, cellist, and Willy Richter, pianist. This worthy chamber music organization is now in its third season and is giving, during 1926-27, a series of educational concerts in New York and Philadelphia and recitals in many large centers.

W. W. B.

### Ethelynde Smith "Does Not Merely Sing"

"Ethelynde Smith, who appeared in recital at Stuart Hall on January 21, does not merely sing songs; she lives them," thus the Staunton Leader appraised the art of the



ELEANOR SAWYER,

who has just finished her second most successful season with the Chicago Civic Opera

soprano following a recent engagement in Staunton, Va. The critic of that paper then recorded that "Each song is a miniature drama; the action and characters of which are forcefully portrayed, not only by means of an unusually clear insight, but by a remarkable control and range of tone-quality which she has perfectly and apparently instantaneously at command. Miss Smith's diction is flawless in whatever language she chooses to sing. It is seldom outside of a German concert hall that one hears such singing of German Lieder. The Hugo Wolf song, *Zur Ruh*, in its wide compass, makes taxing demands upon the singer. The head tones in the French aria, *Depuis le Jour*, from Charpentier's *Louise*, were taken with great ease and clarity. In the Spanish Dance Song, Miss Smith displayed the abandon and dash of the Spanish temperament with a complete grasp of the rhythmic features peculiar to that nation. This song was remarkably well suited to her voice. The latter half of the program was devoted to songs by American composers, all of which drew a ready response from her audience; particularly the group of childhood songs, to which Miss Smith was obliged to add as encores *The Big Brown Bear*, by Mana-Zucca and *His First Hair Cut* by Mrs. Sherritt."

### Bertha Vaughn, Singer and Teacher

Among the foremost teachers of the West and the Pacific Coast is Bertha Vaughn, of Los Angeles. Leaving a large following in the East, she went to California in 1907 and since that time has been one of the outstanding singers and teachers of that vicinity. Her "Studio Recitals," and "Series of Musicales" during the past two seasons, and this year the "Matinee Musicales" at which pupils of the Bertha Vaughn Studios are heard, have attracted much attention from the social and musical elite of Los Angeles and surrounding cities.

Among those who have appeared with the Los Angeles Opera Association in the performance of the past three seasons have been Aaron Cooke, tenor, and Mary Teitworth, soprano, and, in the world of musical comedy, Alvina Zalle was engaged as prima donna soprano by the Duncan Sisters for the western company of *Topsy and Eva* and previous to that had filled numerous engagements with New York productions.

Ethel Best, also of New York City, has appeared in concert and recital with success. Of great credit to the Bertha Vaughn studios is Ruth May Shaffner, who was a pupil of Mrs. Vaughn until the past year, when, upon coming to New York, she was awarded a scholarship under Mme. Schon-Rene and accompanied her to Europe this past summer for study. Miss Shaffner has been very successful in her first season in New York in that she is soloist at St. Bartholomew's Church. Recently she was also appointed soloist at Temple-Beth-El, and has appeared throughout the East the past year in successful performances of oratorio, opera, and concert. Previous to her coming East, she appeared with the Los Angeles Philharmonic Orchestra, the San Francisco Opera Association and the Los Angeles Opera Association, and was one of the most popular artists throughout the western states.

Many of the most prominent church positions of Los Angeles are filled by singers from the Bertha Vaughn studios, and the recital stage claims many also, Ivan Edwards, tenor, being one of those whose work is much in demand.

Mrs. Vaughn spent the past summer in New York teaching, several of her pupils coming on from Los Angeles to be with her, and others joining her there. She is again contemplating a summer class in New York City.

### Austral's Success at Kinsolving Musicales

"Florence Austral, soprano, and John Amadio, flutist, who escapes being known as Mr. Austral because he is such an excellent artist in his own right, gave the last of the Kinsolving Musical Mornings at the Blackstone Hotel yesterday," began the Chicago Herald and Examiner criticisms of these two artists, under the headline "Austral Gains New Triumph," and then continued: "If there is another singer who would, could or would dare to sing Brunnhilde's Cry for an encore and follow it with that favorite field piece from the coloratura arsenal, *Thou Brilliant Bird from The Pearl of Brazil*, then one cannot at the moment recall her name. And the feat was a good deal more than a mere stunt as Mme. Austral accomplished it, for the Wagner was heroic and tempestuous, as it should be, and the aria, banal and empty though it is musically, was as lightly poised and easily tossed off."



## PHILADELPHIA, PA.

PHILADELPHIA, PA.—In the absence of Dr. Stokowski on his winter vacation, the assistant conductor, Dr. Artur Rodzinski, assumed the leadership for the concerts of the Philadelphia Orchestra on January 14 and 15, giving his audience a well chosen and most delightful program, consisting almost entirely of Russian music, which always makes a strong appeal to the spirit through the emotional element in human nature. This was strongly felt by the audience, somewhat reduced in numbers on account of the very heavy snowstorm, but by no means chilled by it, for interest appeared to be keyed to a high pitch and attention never wavered. The Overture from *Ruslan and Ludmilla* (Glinka), rich in color, almost breathless in speed and stirring in rhythm, opened the concert, a fine background for Glazounoff's symphony No. 4 in B flat major, which succeeded the overture and had its first hearing in Philadelphia. A masterful interpretation it was which Dr. Rodzinski gave it, bringing forth the most cordial reception that any piece of modern music has received here in years. After a long and slow introduction, the first movement still continues andante, with very beautiful melodies distributed with great skill in blending of tonal color and timbre—the parts for the strings and woodwinds being particularly lovely. The symphony does not adhere strictly to the sonata form, but in the first movement resembles somewhat the symphonic poem. It is long and slow, merging only into allegro moderato, but it contains the musical elements of the entire work. The second movement, the Scherzo, which is in strict form, is very graceful, delicate and charming. The last movement, which opens with barbaric theme, proceeds to the close with many cross rhythms at great speed, voiced by the different choirs rather difficult to maintain without technical skill and closest attention, but it was a great success, and Rodzinski with the men was recalled many times. The flute family and English horn had much to say and said it remarkably well. The following number, *Daphnis and Chloe Suite*, by Ravel, was again a contrast, the only departure from the Slavic character of the program, modern in harmonization, very beautiful and greatly enjoyed. The closing number was the *Petrouchka Suite* by Stravinsky, in which the orchestra met all the difficulties of technic and interpretation, under Rodzinski's baton, in a masterly manner.

At the recital on January 16, before the members of the Penn Athletic Club Musical Association, Rosa Ponselle, dramatic soprano of the Metropolitan Opera, scored a great success, thus adding another to her long list of well earned achievements in the musical world of today, and in popularity with her audiences which she wins by her gracious and pleasing manner, for she surely "comes over" to her listeners, though never to the point of betraying her art in the smallest degree—of that she is always mistress. Coupling with this winning personality a remarkable voice, a technic so finished that one forgets it, and the real spirit of the artist, she cannot fail to satisfy. No matter what demands are made upon vocal style, songs of different character in various languages, in all Miss Ponselle left nothing to be desired. After a splendid rendition of *Pace Mio Dio* from Verdi's *Forza Del Destino* and a group of four songs, including *Amarilla Mia Bella* (Caccini), *La Zingarella* (Paisello), *Stille Thranen* (Schumann), *Chanson Norvegienne* (Fourdrain), of which the second and third were notably well done, Miss Ponselle gave two pleasing encores of a light and playful nature. The aria, *Ernani Involami*, followed, and again vociferous applause and three more encores. The closing group consisted of songs by Watts, Grieg, Scott and Carew's *Piper of Love*. *Wings of Night* by the first named and Carew's song were received with such enthusiasm that Miss Ponselle again responded. She was ably accompanied by Stuart Ross, who also assisted as pianist. He played his own arrangement of a *Theme and Variations* by Corelli and Chopin's B flat minor *Scherzo*, generously responding after each number with several encores—two being arrangements of Percy Grainger's, to which he gave a characteristic interpretation.

On January 15, the Philadelphia La Scala Opera Company presented *Faust* at the Metropolitan Opera House before a good sized audience in spite of the heavy snow storm, which greatly impeded means of transportation.

Henri Scott, as Mephistopheles, scored a marked success. Giuseppe Reschiglian, in the title role, was also good, especially in the garden scene. Helen Sheridan, as Marguerite, gave a pleasing interpretation and used her voice well. Tillie Barmach, as Siebel, sang the *Flower Song* remarkably and received much applause. Those who took the lesser parts well were Salomea Zbetsniew as Martha, Joseph Royer as Valentine, and Valentine Figaniak as Wagner. Walter G. Grigatits conducted. Special mention should be made of the ballet under the direction of Caroline Littlefield; its work in the *Kermess Scene* proved especially delightful.

The first public performance of the Brahms Chorus, under the direction of N. Lindsay Norden, was given in the ballroom of the Bellevue-Stratford on January 19. This chorus of about 100 voices has recently been organized, but under Mr. Norden's skillful training, it has accomplished much and gave a very enjoyable concert. It is interesting to note that three of the numbers on the program were by Philadelphians. Dr. Herbert J. Tily's fine setting of *Crossing the Bar*, Frances McCollin's clever and beautiful *My Peace I Leave With You*, and the last composition which the late Camille W. Zechwer wrote, *I Met With Death*. Mae Ebrey Hotz, soprano, was the excellent soloist of the evening, and sang songs by Schubert, Wolf, Grieg, Hahn, Elgar, Norden and Meta Schumann. She was generous with encores and was excellently accompanied by Ellis Clark Hamman. M. M. C.

## Kathryn Meisle Popular on Pacific Coast

Kathryn Meisle left recently for her third trip across the continent within four months. In October the contralto went West to sing leading roles with the San Francisco Opera Company and the Los Angeles Opera Company, singing six performances. She then came East and gave recitals at Auburn, N. Y.; Erie, Lancaster, and Newcastle, Pa.; Lexington, Ky., and Springfield, Ohio, and appeared as soloist with the Atlanta Symphony Orchestra, returning to the coast on December 11 to sing in the gala Christmas performance of *The Messiah* under Alfred Hertz and the San Francisco Symphony Orchestra. Enroute home she sang *The Messiah* again with the Apollo Musical Club of Chicago (her third engagement with that society within four years) and gave

recitals in Buffalo, N. Y., and Philadelphia, Pa. Miss Meisle's last appearance before leaving for her Pacific Coast tour was a private recital at the home of Mrs. Reginald de Koven at her Park Avenue home in New York.

Following the western engagements, Miss Meisle will make an appearance in a Wagnerian Concert at the University of Rochester, under Eugene Goossens, and will give recitals in the New England states and in the South. She has been reengaged for the forthcoming Newark Festival and for two appearances at the Springfield Festival.

## Reading Press Enthusies Over Bauer and Samuel

Following the joint recital of Harold Bauer and Felix Salmond in Reading, Pa., on January 17, the local press waxed eloquent in its praises of the splendid musicianship of these two artists. Said the Reading Times: "Two distinguished artists drew a large crowd to the Strand Theater. One was a newcomer, Felix Salmond, cellist, and the other, Harold Bauer, pianist, who captured the hearts of Reading music lovers several years ago. The two renowned performers, attuned to one another in artistic feeling, combined their abilities and gave a dignified performance of the Brahms Sonata. But the height of artistic achievement was reached in the Grieg A minor. Each artist played with such a delight in the music that the audience could not fail to respond. The beautiful sustained melody in the Andante movement and the brilliance and precise rhythm which emerged from the last movement will not soon be forgotten by those who were privileged to enjoy it. Seldom have

such expressive tones been heard as those which sang from Felix Salmond's cello. Throughout his performance there was sincerity, dignity and poise and, judging from the warm applause, Reading will want to hear Salmond again soon. Harold Bauer played selections by Schumann and Chopin and again captured the hearts of the audience, first by his magnificent performance and second by his charming personality. His interpretation of Schumann's *Papillons* was ideal. The delicate runs, flitting rhythm and songful tone painted a musical picture of *Papillons* (butterflies). Bauer imbued the Chopin number with all the grace and charm which characterize the composer. It was an exquisite performance, for under Bauer's fingers the music at no time became dull, but abounded in a warmth of feeling and sentiment. At the close the great pianist received an ovation and responded with several encores."

The Reading Eagle said of them: "The two versatile performers combined to give a truly dignified rendition of the Brahms Sonata. They attained the height of achievement in their performances of the Grieg A minor. The audience responded with prolonged applause after the artists played with such evident delight in the music. The audience was enraptured when Mr. Salmond played the theme by Mozart on his Gofriller. His performance was marked by warmth, dignity and poise. Mr. Bauer played selections by Schumann and Chopin. He captured the audience by his splendid interpretive playing and by the charm of his personality. His interpretation of Schumann's *Papillons* bordered on the ideal. All the grace and charm of the composition were present in the rendition."

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I.

Aragonesa ..... Manuel de Falla  
Cubana ..... Manuel de Falla  
Andaluza ..... Manuel de Falla

II.

Andalusian Gardens (First Time in America) ..... Joaquín Turina

The Muse of Seville

(With dark hair and green eyes, quietly dreaming—)

In the Gardens of the Capuchins

(The roses in the garden reflect the light and colors at sunrise—)

At the Alcázar

(Dream—Scenes of Chivalry of yesterday—)

In the Park

(The birds at midday. Invocation—)

III.

Evocation ..... Isaac Albéniz

(From the "Iberia" Suite)

Málaga ..... Isaac Albéniz

(From the "Iberia" Suite)

Tango ..... Isaac Albéniz

(Transcription by Leopold Godowsky)

El Albaicin, the Gipsy Quarter of Granada ..... Isaac Albéniz

(From the "Iberia" Suite)

IV.

Playera ..... Enrique Granados

Allegro de Concierto ..... Enrique Granados

Intermezzo from "Goyescas" ..... Enrique Granados

(Transcription by Alexander Siloti—Manuscript)

El Pelele, (The Dummy), from "Goyescas" ..... Enrique Granados

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## HOW OSCAR SAENGER TEACHES

Part II

### A WORKSHOP FOR THE MAKING OF OPERA SINGERS

Two-thirds of our vocal students have an ambition to sing in grand opera, according to the experience of one of America's most sought-after teachers of singing.

The preference is easily understood when it is explained that even though a singer would perfect himself in the pure art of recital singing, his chances of success in securing worth-while professional engagements are uncertain until he has gained an "operatic reputation."

The process by which singers become "box-office attractions" is this: first a success in grand opera; then a call from one of the large talking-machine companies to make phonograph records which will find a sale as a result of the singer's reputation as an opera singer; finally a demand for that singer's services on the concert platform.

So, whether or not you, as an aspirant for fame on the concert stage, have a leaning toward grand opera, if you expect to create a demand for your singing on the part of the public which patronizes the offerings of the local concert managers, present-day economic conditions prescribe that you must travel along the path that leads across the opera stage. This truism is subscribed to by a large number of very competent concert artists, bitterly perhaps, but convincingly nevertheless—concert singers who have shunned the operatic path and who today are conscious that their services are not in demand because they have not that rather illusive asset, a reputation as an opera singer.

Granting that all this is true, how is the American girl or man singer going to prepare for grand opera? Not more than a decade ago the answer would have been: go to Europe, spend a few thousand dollars in operatic shopping until you have secured a position in some inconsequential opera company, probably in the chorus, and study operatic routine in the hard school of practical experience. The tragedies, the heart-breaks, the lost family fortunes which attended this process of acquiring operatic routine are so numerous as to fill a set of volumes if one could collect them all and put them into writing.

But we are resourceful in America. We have discovered the method of preparing young singers so that they may, on a few hours' call, step upon any stage and acquit themselves creditably in the performance of the most difficult operatic roles.

For this opportunity we are indebted to certain pioneers who, realizing the present-day state of affairs in matters operatic, have created the "opera class," an institution which, if properly conducted, trains the young aspirant in every detail of opera technique; prepares him to the point that makes unnecessary the years of travel abroad with all their sacrifice of money, time and—often, body and soul.

The other day I had an opportunity to slip into a dark corner of the Oscar Saenger Studios in New York. It was the hour appointed for an operatic class, such as this master has been conducting rather unobtrusively for the last twenty years. Here was a chance to witness the making of grand opera singers! A sort of laboratory where more or less raw ingredients were refined in the process of experimentation, under the guidance of veteran experience, and sent forth one step higher in efficiency for the final test.

In the handsome studio, so familiar to musical New Yorkers, I saw eight young singers on the stage, going through the first act of Lohengrin. Mr. Saenger sat at the conductor's desk, baton in hand, with the score before him. The air was surcharged with attention and alertness. Every detail of action, every musical phrase, every syllable of pronunciation (the original German was being used), was under the closest scrutiny.

I am unacquainted with the identity of the youthful singers. I know only that they were Wilsons, Walkers, Smiths, and the like—plain Americans, singing easily in a foreign

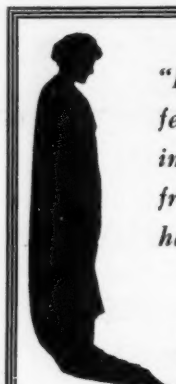
tongue and receiving a training that prepared them for the great things of the future.

At one side of the stage, seated, was the King, and as I entered the room the tenor, a tall young chap with glasses, intoned the part of Lohengrin. The rapping of the conductor's baton stopped him as he walked.

"Mr. Tenor—please look heroic! Remember you are walking toward the king! Don't shamble along as if you were going down Avenue A. Again, please!" And again it was done. The tenor caught the spirit and exalted his action to the circumstances.

And, indeed, how could he help but catch the spirit of the scene! Mr. Saenger, stage manager, singing teacher, conductor, master of every detail, alert to every impulse, one moment conducting, the next jumping upon the stage to show the "how," then singing himself or enacting a gesture as model, guided every movement. Nothing slovenly or amateurish was allowed to pass.

This was not a kid-glove rehearsal. It had all the atmosphere of the opera house stage on such a morning when, amid the clatter of bulky settings, the unromantic aspect of a huge, darkened auditorium with its endless rows of gloomy, empty seats, the principals of a new production, clad in their



*"Her charm and unaffected manner brought immediate response from the well filled hall."*

*The New York Evening Mail said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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street garments, are goit through the paces of a new work.

Stage managers are notably brusque in their demands. They do not, as a rule, stand upon ceremony. They resort to ridicule when they want to impress. They shout, they denounce, they cajole, they flatter—as the circumstances dictate. And this was the picture that Mr. Saenger unfolded before his aspirants. He gave them just the sort of direction that they would receive at the opera house rehearsal. When they step upon the Metropolitan or Chicago opera stage for their final try-outs—and some of them are destined to do so—there will be nothing novel in the sensations they experience.

The act of Lohengrin finished, another group of singers was called from the next room to go through an act of Faust. Now French was the language.

Marguerite knelt before a chair deftly manipulating an imaginary spinning wheel. Faust and Mephistopheles were brought forth and sent back many times until their entrance satisfied the exacting director. "These are the things that are difficult," explained Mr. Saenger; "these details of ensemble. It is easy to sing arias—but I want you to be perfect in your ensemble. I have witnessed this opera probably a thousand times, and yet I have seen these small things done incorrectly quite as often. But remember, the opera singer of the future must be letter perfect. We are coming to a time when nothing but absolute perfection will be wanted in opera. Now, let's try it again!"

A scene from Carmen completed the afternoon's operatic

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at 124, Wigmore Street, situated in the heart of the musical district. The staff is always glad to give them advice with regard to Europe. Letters addressed care of the MUSICAL COURIER at the above address will be kept or promptly forwarded according to instructions.

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doings. There followed, however, a brief but significant demonstration of gesture.

Twelve of the young women were directed to their places upon the stage.

"Three steps forward!" commanded Mr. Saenger.

Sounds simple, but have you, gentle reader, ever faced a large audience for the first time and essayed to walk across a stage with the easy grace and dignified carriage that bespeak the trained actor? Have you felt your legs quiver beneath you, and suddenly become conscious of the unsightly appearance your progress must disclose to the public before you? Do you know that there are hundreds of ways of walking on a stage—each one the means of conveying a distinctive impression to the spectators? The way your feet fall upon the boards—the poise of your body, the swing of your arms, the tilt of your chin—all these details and many more are mood-conveying sources. I thought of this as the twelve young women took their three steps forward. They knew how to walk on the stage because they had been trained. Following came the gestures for various emotions—love, distrust, hate, joy, and so on. Then the men of the class went through the same ordeal and showed themselves thoroughly equipped in stage deportment.

A snappy "That is all!"—and the demonstration had finished. It impressed me as a common sense workshop in which the practical details of grand opera were met and disposed of just as they would be on the stage itself. The audience was always there—an imaginary audience, it is true, but you could not escape its all pervading presence.

When it is recorded that thirty-three young artists have graduated from this practice stage to the boards of the Metropolitan Opera House, it will be seen that the training has a very distinguished merit. To me, the most significant feature of it all was the liberation it represented from an age-honored tradition that you must go to Europe for operatic preparation. In America we have found the way to do many things that have heretofore come exclusively from the other side. But with opera houses in every town and hamlet abroad, offering training opportunities that were not to be found in America, it has seemed as if ages must come and go before we could compete with our cousins on the other side in the matter of turning out competent opera singers. Here we have had only two opera houses, in both of which the standards are notably high—so high, in fact, that there is neither time nor room for the novice; to enter within their sacred portals you must come prepared. Rehearsals, with full orchestra, are expensive luxuries, according to prevailing union scales. The new singer must be ready to go on—must know the routine so well that rehearsals are not needed. "The purpose of this class," explained Mr. Saenger, "is to train singers so that they can go on without rehearsals. I shall form a similar class in my new summer school in Chicago this summer. My graduates will be prepared to meet present day requirements. They will be the opera stars of the future."

(Concluded in the next issue)

### Stephens Pupils in Concert

At the annual banquet of the Zonta Club of Hoboken, held at Myer's Hotel on January 26, Eva Rodriguez, mezzo-contraalto, and Kempton Searle, baritone, both pupils of Percy Rector Stephens, assisted by the New York String Trio, furnished the musical program. The accompaniments were played by Ethel Henderson Newbold and Claire Dowsey Shoup, the latter chairman of the program committee.

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**GEORGESCO, ROUMANIAN  
CONDUCTOR, PRAISED BY  
THE AMERICAN CRITICS**

**Conducts New York Philharmonic Orchestra and Washington Opera Company, both with Equal Success**

Georges Georgesco, who scored such a decisive success recently as guest conductor of the New York Philharmonic Orchestra, was born in Sulina, Roumania, of unmusical parents. At the age of nineteen he went to Bucharest to enter the Conservatory class in cello. In 1910 he found it necessary to make a break with his parents, as they were very much opposed to his following a musical career. Georgesco then went to Berlin, studying cello with Hugo Becker and composition with Robert Kahn. During this period he also conducted a symphony orchestra. It was in 1911 that Mr. Becker resigned from the Marteau Quartet and nominated Georgesco as his successor, a post which the latter retained for three years. When the quartet was disbanded during the war and Georgesco was appearing in concert, he was afflicted with paralysis of the left hand, which was said to be incurable. For this reason he took up conducting, with the help of Nikisch and Richard Strauss, later making his debut in that capacity in Berlin with the Philharmonic Orchestra and being acclaimed as one of the great conductors.

After the Armistice Georgesco returned to Roumania. In January of 1920 he made his debut at Bucharest and electrified his hearers with his ability with the baton. In order to retain him permanently and at the head of an orchestra worthy of his musicianship, the Philharmonic Musical Society was founded three months later. The first concert was given in October of 1920, with the orchestra augmented to one hundred, at which time Bucharest for the first time heard an orchestra which could compete with foreign organizations. In 1922 Georgesco undertook a tour of the Orient, and especially in Constantinople and Athens had sensational success. In 1922 he was appointed director of the Roumanian Royal Opera, a post which he held with his orchestra until 1926.

Georgesco has the distinction of being Grand Officer of the Crown and Commander of Roumanian Star, Commander of the Czecho-Slovakian Order, White Lion, Commander of the Serbian Order, St. Sava, and Commander of the Greek Order of the Saviour.

Mr. Georgesco's recent appearance in New York as guest conductor of the Philharmonic Orchestra won for him high praise from the press. The American referred to him as a musician of talent and a temperament who showed his undeniable effectiveness with the baton. The Herald-Tribune noted its fiery energy, power and technical address, and stated that Smetana's exuberant and delightful overture to the Bartered Bride was played with irresistible dash, and that Rahaud's Nocturnal Procession was played memorably well, with poetry and imagination and sensibility. In reviewing this concert the Times critic noted that Strauss' Till Eulenspiegel was played with much of the grotesque humor inherent in the score. Georgesco also gave an excellent reading to the second symphony of Brahms.

That Mr. Georgesco is being equally well received in this country in opera is evident from the press notices he received following his appearance in Washington, D. C., conducting the Washington Opera Company in La Boheme. The Washington Evening Star critic declared that "Mr. Georgesco's handling of the baton in this performance is a historical event in the opera annals of Washington. In his conducting he throws himself into his work whole-heartedly. He uses gestures with individuality and extreme expressiveness, achieving his effects thoroughly satisfactorily. He kept alert to every note in his score and obviously did his best to sustain the orchestral work in such fashion that it would not dominate the singers." According to the Washington Post, "Intense interest was felt in the appearance of the new conductor of the Washington National Opera Company, Georges Georgesco, a Roumanian musician of renown. M. Georgesco succeeded to the baton of the local opera organization after the recent resignation of Jacques Samoussoud. M. Georgesco was given a rousing ovation. He was quite at his ease, and it was soon apparent that the melodious score of Puccini, with its lovely lilting measures, was an open book to him and that despite the short period he has been rehearsing them that he had the musicians of the augmented orchestra well under control. Only a few measures of the first act had been played when the audience realized that the new conductor was a master of his art. His attacks were wonderful and his tempi and shadings a treat to hear. He directed not only with the baton but with his whole body swaying here and there with the rhythm and lure of the enchanting score of Puccini. There was all the poetry of conducting in his work, and he reminded many strongly of Stokowski, leader of the Philadelphia Orchestra, in his general scheme of conducting. Another feature of his conducting was to be found in the fact that the orchestra supported and did not overcome the singers. Every delicate phrasing of the score was given its full value and there was no hurry visible."

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Specializing in the teaching of foundational, intermediate and advanced Virgil piano technic, this school also offers courses in interpretation, note reading time rhythm and ear training, public performance, theory and harmony playing, sight playing, concerted playing, accompanying, preparation of teachers, and the coaching of advanced and concert players in tone, pedalling and interpretation. It is interesting to note that one of the world's famous pianists who took advantage of the artists' course was De Pachmann.

Surrounded by a capable staff of teachers, Mrs. Virgil conducts the teaching that has established her as one of the most worth while instructors of the piano today. The Virgil method, a system of exercises that trains the musical and intellectual faculties of the mind while educating the fingers, wrists and arms to perfect obedience, gives the student a remarkable fluency of execution and a thorough knowledge of the keyboard upon which he plays.

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Andrew Kostelanetz, the able coach, will assist Mr. Samoiloff  
in all his summer classes.



AN INTERESTING GROUP  
of nationally known musical folk, taken at San Francisco, Cal., during sessions of the Master School of Music last summer, the outstanding personage (third from left) being Lazar S. Samoiloff. Others pictured are Princess Teianina, Charles W. Cadman, Altschuler, Tandler, Medauner Cadman and Ingraham and Mr. Kostelanetz.

**List of artists who have been, and are studying with Mr. Samoiloff:**

Mme. Julia Claussen, Metropolitan Opera Co.  
Mme. Helen Stanley, Chicago Opera Co.  
Claire Dux, Chicago Opera Co.  
Bianca Saroya, San Carlo Opera Co.  
Consuela Escobar, San Carlo Opera Co.  
Marie Luisa Escobar, San Carlo Opera Co.  
Gladys Axman, San Carlo Opera Co.  
Helen Sheridan, Philadelphia Opera Co.  
Gladys St. John, De Feo Opera Co.  
Herma Dalossey, European Opera  
John Uppman, De Feo Opera Company  
and many others

Baldwin Piano



# CLAUDIA MUZIO

*Beloved on Three Continents*

With the  
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Company**  
in Boston

Monday, Jan. 31—Opening Boston season  
in *Aida*

Thursday, Feb. 3—Ginevra in "*La Cena  
Delle Beffe*"

*Excerpts from the Boston press  
on Aida—January 31.*

*Boston Evening American—Feb. 1*  
By Moses Smith

"Last year Claudia Muzio covered herself with glory as the principal attraction—and last night she repeated the triumph.

"As for her singing, it was good to hear her in a role much beloved of prima donnas. Unfortunately not all prima donnas can sing *Aida* well, but last night Mme. Muzio sang it superbly. Her gradations in tone were a delight to the ear, her pianissimos, when she almost whispered her text, were things of beauty. Her rendition of the closing scene of the opera, when she is being buried alive with her lover, will linger long in the memory."

*Boston Evening Transcript—Feb. 1*

"Her voice flowed with operatic richness and ardor; her speech of song took accent and color from personage, passion, moment. *Aida's* two long airs were genuine soliloquies of music-drama. Nurtured, almost in the opera house, Mme. Muzio plies every instinct of the singing theater."

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## NEW YORK CONCERTS

JANUARY 30

**Lea Luboshutz and Josef Hofmann**

Lea Luboshutz and Josef Hofmann gave a violin and piano recital before a capacity audience at Carnegie Hall on January 30. They played with such perfect art that the audience listened with the utmost enjoyment to the Brahms sonata in G major, César Franck's sonata in A major and Bruch's concerto in G minor, and showed its happy reaction to the various selections by round after round of applause during and at the conclusion of the program. Analytical criticism is not the purpose of this reviewer, who was one with the crowd of admirers on this occasion. All the insinuating rhythms, deep rich coloring, the delightful motives of the Brahms number, stood out with convincing sureness at the hands of these artists. Again through the Franck sonata, the beautiful singing tones of both instruments, the unity of purpose, and rarely beautiful interpretation held the audience in deep attention. Indeed so deeply engrossed did it become that a noticeable pause at the conclusion of the recitativo-fantasia before the burst of applause showed how deeply gripping the music had become. The difficult Bruch concerto offered no difficulties to this artistic combination. It only emphasized the unflinching technical skill of each player, and their splendidly concerted delivery. Had anyone a previous misgiving as to the advisability of braving the disagreeable weather, he must have felt more than doubly repaid by the rarely beautiful program.

**Julius Bledsoe**

A capacity audience filled the Provincetown Playhouse, January 30, to hear Julius Bledsoe, colored baritone, who is becoming increasingly important in musical life. He sang Gypsy songs by Brahms with greatest feeling, had to repeat Drei Röslein, Honey Chile, and Water Boy, as well as give encores; he played his own accompaniment to the Spiritual, Ezekiel Saw the Wheel, ending with Swing Low. All this showed splendid progress in artistic effect, so that he holds his audience without effort. Sanford Schlusell played sympathetic accompaniments.

**International Composers' Guild**

Otto Klemperer conducted the second concert of the season of the International Composers' Guild at Aeolian Hall on January 30, and conducted with all of the enthusiasm he would have put in a symphony concert. The program consisted of works by Krenek, Ravel, Malipiero, Casella and Hindemith, played by a chamber orchestra and vocally interpreted by the intrepid Greta Torpadie. To begin at the beginning, with Krenek, his Symphonische Musik is a marvel of discord. "With amazing skill he avoids, from beginning to end of this long work, the introduction of a single combination of notes that might by any stretch of imagination be called harmony. It is masterly, and, as Beethoven got greatly excited over a Lost Groschen, so we suspect Krenek's music of expressing the feelings of a good German deprived of his beer.

Next on the program was a set of three songs by Ravel—Chansons Madecasses. Ravel accomplishes wonders with small means. He makes a whole orchestra of piano, flute and cello (with Salzedo at the piano for good measure.) But where is the inspired Ravel of old? Had Ravel attempted to make his reputation on such music as this he would never have had a reputation. Expressive it is, in a certain way, but ugly. O, for the Ravel of the good old days!

The Ricercari of Malipiero was given by chamber orchestra. A long and beautiful work, a work that one would like to hear again. Somewhat complex, of course. Modern, but not ugly. Dissonant in a sensible sort of way. Obviously a step forward in old modes and idioms, an extension of old forms, a part of the natural evolution of music.

The Casella songs, L'Adieu a la Vie, are as gloomy as the name would indicate. They are not pleasant, but are finely sonorous and at times impressive; at other times too discordant to be so. The theory of polytonality is all very well—as a theory. So is the theory of altered harmonies. But when harmonies are so altered that the basic chords are entirely lost from view the effect is certainly not pleasing (as Casella himself has said.) When Casella forgets himself (so to speak) he is a composer of brilliant achievement; when he allows the mind to guide the heart he becomes merely a modernist.

Der Dämon, ballet music by Hindemith, was the final offering on the program. Fine, sturdy music, rhythmic, moving, expressive. Hindemith is a bit rough at times, but he has an individuality of his own and seems to be working out his own salvation with little influence from others and (still better) little theorizing.

The concert was well attended and there was much hearty and well deserved applause.

**Yascha Fishberg**

January 30, Yascha Fishberg, violinist, gave his annual New York recital at Town Hall before a large and appreciative audience. He began his program with the Cesar Franck Sonata in which he revealed a fine tone, sympathetic in quality and rich in color. He continued with works by various well known composers, all delightfully rendered. Mr. Fishberg's technic is fluent and graceful and his interpretation of all of his selections proved that the entire combination is an unusual one. He achieved marked success. Many encores were demanded throughout the program. Gregory Ashman, at the piano, is always a valuable addition to any program.

**Harold Bauer and Albert Spalding**

The last of the afternoons of the Beethoven violin and piano sonatas was given in Aeolian Hall by Harold Bauer and Albert Spalding. Mr. Spalding followed in the steps of Efrem Zimbalist and Paul Kochanski and found a full house in the most enthusiastic of spirits ready to welcome him and the pianist. The works of the afternoon were the sonatas in A major, op. 12; F major, op. 24, and the Kreutzer. The first two are of distinctly lyrical character

and the artists entered into the spirit of them most delightfully. These being the works of the younger Beethoven there is a charm and gaiety of mood which is disarming should anyone be disposed to feel antagonistic toward the composer. The Kreutzer brought the intense and dramatic Beethoven, as one associates him with his Eroica and Fifth symphonies. In fact this sonata is of such massive dimensions that it should have been weaved in to a symphony. The artists gave it a glorious interpretation. Throughout the entire afternoon there was heard a rare tone and finish, an ensemble which did justice to the individuals and which combined beauty as well as eloquence. Technically speaking the playing of both musicians was skilful and there was evident a mastery of phrasing. As for understanding the composer, suffice it to say that Mr. Spalding and Mr. Bauer are both still students even though great artists, which fact is obvious from the lucid way in which they have worked out and are able to convey the master's ideas. It was a fitting ending to an outstanding event of the season.

JANUARY 31

**Katherine Bacon**

Again a devotedly listening audience gathered at Steinway Hall, January 31, to hear the likewise devoted pianist, Katherine Bacon, in her second Beethoven sonata recital. Earnestness and a truly artistic nature are combined in her playing; not a nuance was missing in the multitude of expression and interpretive marks given by the composer, all of which meant perfection of performance. Miss Bacon can even play decrescendo scale passages with humor (opening movement of the E major sonata), and the staccato minor section in the allegretto of the A major sonata was wonderfully clear. Of the Pastorale sonata a listener said, "I can almost see the crocuses, the peonies and tulips," and in these, too, there was remarkable scale-work. The so-called "Moonlight Sonata" closed the program. The program of February 14 will include the Sonata G minor, op. 49, No. 1; Sonata, G major, op. 49, No. 2; Sonata, A flat, op. 26, and the Sonata B flat, op. 106 (Hammerklavier).

**National Opera Club Concert**

Town Hall held a large audience January 31, which listened to a concert given by Leslie Frick, mezzo-soprano; Arcadie Birkenholz, violinist, and Alexander Brachocki, pianist, presented under the auspices of the National Opera Club, Katherine Evans von Klenner, president. Miss Frick sang, with grace and expression, a group of songs by Curran, Ormond, Burleigh, and Homer, adding an encore, Fifth Avenue. Violinist Birkenholz was persistently recalled after his group of five solos by modern composers, of which Korngold's March of the Guard was especially liked; he added two encore numbers. Mr. Brachocki similarly played five pieces, his sure-fire rapid technic and brilliancy bringing him a recall, when he played Chopin's Minute waltz. Ensemble numbers opened and closed the program, in which the able accompanists were Robert Pitney and James Caskey.

Mme. von Klenner, during an intermission, gave one of her best speeches, saying that the National Opera Club was a "Pathbreaker," was making history; she reminded listeners of the 1920 operatic Music Week performance at the Manhattan Opera House; of Faust, 1921, Town Hall; of Pagliacci, at the opening of WPA; of the Metropolitan Opera House 1926 Rigoletto performance, raising the \$1000 operatic scholarship award, and said everyone later will want to attend the debut appearance of the winner. American Day is announced for the February 10 meeting of the club, when works by Deems Taylor, Cadman, Hugo, and Lyford are to be discussed. The altogether wise and witty talk by President von Klenner was most enthusiastically received.

**Edith Piper**

Edith Piper gave a song recital at Aeolian Hall on January 31. She sang four groups of songs, classic and modern, accompanied by Edward Harris, disclosing a pleasing voice very well trained and a decided musical talent. Her program had been selected with a view to a variety of moods but without striving to reach any great depths. She has a charming personality, so charming in fact that it will go a long way towards winning her success. She was at her best in light French songs and in an English group. She was received by a large and fashionable audience and heartily applauded as she well deserved to be. A few artists of this calibre would do more to silence criticism of the Juilliard Foundation management (under which auspices she appeared) than all the argumentative alibis in the world.

FEBRUARY 1

**Doris and Cornelia Niles**

Thoroughly delightful was the recital given in Carnegie Hall on February 1 by those two fascinating dancers, Doris and Cornelia Niles. The work of each is highly individual, the former being of the striking and vivacious type and the latter more of the subtle romantic type. Both possess the gift of entering wholeheartedly into the spirit of the dance and have a fine appreciation of the music interpreted.

Doris Niles gauged the fancy of the large audience from the moment that she gave her first number, a polka danced to music by Rachmaninoff, in which she was irresistible. In her succeeding numbers, she was gracious, charming, vigorous or radiant, according to the demands of the music. In the Classical Suite, it was perhaps as The Star that Miss Niles impressed the audience as being especially lovely, and in the Oriental Suite so bewitching was she in the Chinese Dance that an ovation resulted. The Russian and Spanish suite also contained much which had great appeal, especially the final number, Jota, which, owing to the enthusiastic approval of the audience, Miss Niles danced three times.

Cornelia Niles' first appearance was made as a Shepherdess, which she danced with artistic perception. Great agility was noted in her rendition of The Maid of Sparta, and very graceful were her movements in The Arabian Water Carrier. In the Russian and Spanish suite, Miss Niles was enjoyed in two numbers, Malaguena and In Guatemala.

Particular mention must be made of the colorful and  
(Continued on page 20)



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## LOUISVILLE, KY.

(Continued from page 11)

instruments and the parts they play in orchestral combinations.

Joseph A. Panther has been chosen director of music of the University of Louisville. Boyd Martin is the supervisor of dramatic art.

Gaul's cantata, Ruth, was sung at St. Paul's Evangelical Church, under the direction of Ernest Sheerer, choirmaster and organist. The soloists were William G. Meyer, Mrs. Henry Greefe, Mrs. Raymond Shant and Mrs. Henrietta Wilkerson.

Esther Metz, soprano, was soloist for the Knoxville Symphony Orchestra, Knoxville, Tenn. This marked her second appearance with this orchestra.

Mary Poore and Marian Nugent, pupils of Charles J. Letzler, and Howard Koch, pupil of Robert Parmenter, all graduates of the violin department of L. C. M., have gone to New York this season to study with Leopold Auer. Each of these aspiring young musicians has decided musical ability.

Nannie R. A. Backer and Thomas Stradley, of the L. C. M. faculty, gave a two-piano recital in Paducah, under the auspices of the Paducah Musical Club.

The Liederkranz Choral gave a delightful concert at the Boys High School Auditorium, with Ernest J. Sheerer as director and Charlotte Sandman Angert as soprano soloist. Margaret McLeish accompanied.

The three Moser brothers, Swiss yodlers, were the attraction at the concert celebrating the seventy-sixth anniversary of the Gruetti Society, said to be the oldest Swiss organization in Kentucky.

Ellen Lawrence Gardner, soprano, and William Layne Vick, tenor, assisted by Fannie Bess Marton and Dorothy Wilson, sopranos; Leota Rusk, contralto, and James Stalling, bass, gave an operatic recital of La Boheme at the Y. M. C. A. Auditorium under the auspices of the Charm School, Anna Bastick, director.

Angelina McCrocklin, contralto, gave a recital for the Matinee Musical Club at Owensboro, Ky., accompanied by Cara Sapin.

Esther Metz, soprano, and Mrs. Walter Shackleton, pianist, were the soloists at the University of Louisville musicales recently.

William G. Myer, baritone, was the soloist at an organ recital given at St. John's Evangelical Church by Mrs. William J. Harn.

Carolyn Pelle-Locke, soprano, appeared as soloist in concert with the Social Male Chorus of fifty voices, celebrating its forty-eighth anniversary at the Eagles Auditorium. Paul Witte is the director.

The Alpenroesli Society, a Swiss Choral Club, gave a pleasing program of Swiss songs at the Swiss-American Auditorium.

The following local musicians appeared under the auspices of the Girls Department of the Y. W. C. A.: Mrs. Sydney

Myers, Dr. Morton Morganstein, Ruth Lee Koch, Leonie Laub and Sidney Myers.

J. Rosamond Johnson, baritone, pianist and author, and Taylor Gordon, tenor, negro singers and exponents of negro spirituals appeared at the Brown Theater, under the local management of Harry A. Martin.

Jacques Jolas, pianist, offered a series of three recitals at the Stewart Dry Goods Music Rooms, drawing a large attendance at each performance. Mr. Jolas proved worthy of his splendid reputation and was enthusiastically received.

Palo Grasso, violinist, gave a successful recital at the New Columbia Auditorium, with Alma Stedman, accompanist.

Marie Sundelius, soprano, and Hans Kindler, cellist, opened the Woman's Club Series at the Woman's Club Auditorium.

The Mischa Elman Quartet—Mischa Elman, first violin; Edwin Bachman, second violin; William Schubert, viola, and Horace Britt, cellist—appeared at the New Columbia Auditorium before a large and brilliant assemblage. This group was not only one of the foremost attractions of the Master Concert Series, under the management of Charles G. Pritzker and his assistant, Dr. Morton Morganstein, but also was one of the most brilliant concerts of the season's notable attractions and marked the initial appearance of the quartet in Louisville.

William Kroll, first violin, William Willeke, cellist, and Aurelio Giorni, pianist, constituting the Elshuco Trio, were the brilliant attraction offered by the Wednesday Morning Musical Club, Frederic A. Cowles, president, at the Woman's Club Auditorium, taxing the capacity of the house. It was an outstanding concert and charmed the representative audience. The program was beautifully rendered, each member showing his individual artistry.

Cecilia Hansen, Russian violinist, with Boris Zakaroff at the piano, was the second attraction of the artist series under the auspices of the Louisville Collegiate School, Lucy G. Hester, principal, at the New Collegiate Auditorium. It was the young artist's first appearance in Louisville and she was greeted by a capacity house. Her concert was a distinct triumph artistically. She won her way into the hearts of a Louisville audience and was many times enthusiastically recalled. Appreciation was also shown her accompanist, who gave admirable support. Miss Hansen proved a violinist of the highest qualities, combining energetic bowing, well-defined rhythm and a tone rich and full. She has vivid temperament, well-developed fingers and excellent technic. She was admirable, both in personality and artistry. The College of Music made a wise selection in presenting so gifted an artist.

Mary Lewis was the brilliant artist opening the artist series of the Louisville Collegiate School. Mrs. William B. Speed is chairman of the series. Miss Lewis scored a splendid success and the concert was attended by a large and representative audience. The singer was the recipient of numerous curtain calls. Lester Hodges was a sympathetic accompanist.

M. P. H.

## SYRACUSE, N. Y.

SYRACUSE, N. Y.—Percy Grainger, Australian pianist, as the soloist at the popular concert given by the Syracuse Orchestra, under the direction of Vladimir Shavitch, was also represented as composer by three compositions played by the orchestra. In the Grieg concerto, Mr. Grainger achieved an outstanding success and was recalled many times.

Edward Johnson, tenor, appeared on the Recital Commission Series at the Mizpah. He was in fine voice and demonstrated his exceptional interpretative powers throughout the entire program. Seven encores, with the audience asking for more at the end of the program, is a fair measure of the pleasure Mr. Johnson gave by his fine singing.

The Letz Quartet appeared under the auspices of the Morning Musicales in the Temple Theater. Syracuse music critics were unanimous in their praise of the fine qualities of this organization.

The advanced students of the College of Fine Arts at the University appeared in recital in Crouse College Auditorium. The following students took part in the recital: Stanley Saxton and Vernon De Tar, organists; Ruth Flickinger, Marjorie Parker, Rachel Merrilees, pianists; Jean Perry, violinist; Ethel Walker, contralto; Dawn L. Cardner, soprano. The recital was unusually successful and it was quite evident that the senior students on the program were well on to the graduating recitals which will come during late April and May.

The Men's Glee Club at the University packed the Crouse College Auditorium to capacity at its annual concert. The program was a mixture of serious and humorous music. Birger Beausang, director of the club, has very thoroughly and efficiently trained his forty-five men. They sang with beautiful tone quality, fine phrasing, good enunciation and with exact intonation.

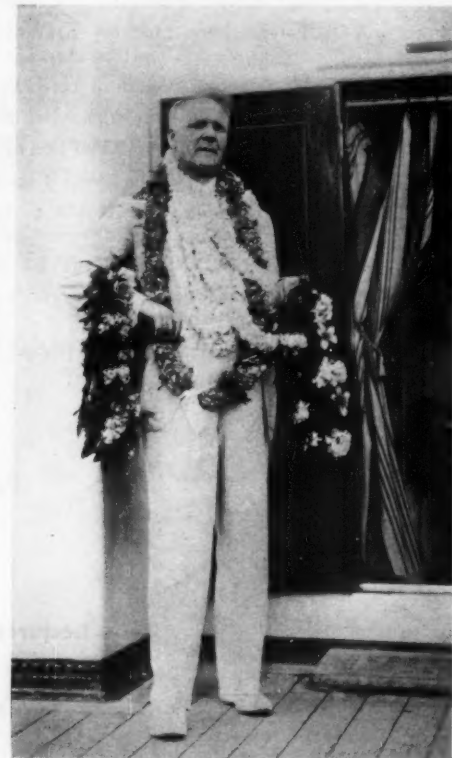
Tina Lerner gave the third of her five concerto programs, offering Concerto in A major by Liszt, Concerto in E flat major by Liszt, and a group of Liszt transcriptions of numbers by Schubert, Chopin and Paganini.

George Smith, of the piano faculty at the College of Fine Arts, recently opened a series of four recitals.

H. L. B.

## Julian MacByrne Fosters Music in Honolulu

In a recent letter to the MUSICAL COURIER, Julian MacByrne, impresario of Honolulu, states that the appreciation of music in that country is growing to a great extent. Mr. MacByrne deserves a great deal of the credit in this respect for he has been the means of bringing some of the foremost artists of the day to Honolulu to give of their art. Within the last two years there have been heard there Kreisler, Galli-Curci, Grainger, Case, Toti dal Monte and Chaliapin, and during the season of 1927-28 the impresario hopes to present Zimbalist, Will Rogers, Frances Alda, Lam-



FEODOR CHALIAPIN  
in Honolulu.

bert Murphy, Dal Monte, Chaliapin, Hofmann, Graveure, Elman, Rosa Ponselle and John McCormack. Mr. MacByrne feels that artists never regret their trip to Honolulu where appreciation is always very keen.

The writer feels that life in the South Sea is beautiful but grotesque when art is absent, and he goes on further to say: "Out here our worst mental infirmity is insular-provincialism. Therefore we must be kept awake musically. The only preventative of musical sleeping sickness, that I know brings positive results, is a weekly application of MUSICAL COURIER radio activity, taken direct and not via the ether agency."

## Mme. Reiner's Pupils' Recital Postponed

Mme. Berta Gardini Reiner, who is bringing several of the pupils of her special vocal master class at the Cincinnati Conservatory for a recital in Steinway Hall, New York, has been obliged to postpone the date from February 3 until the afternoon of Monday, February 21.



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## NEW YORK CONCERTS

(Continued from page 16)

very beautiful costumes. It was apparent that much attention had been given to make the smallest detail in keeping with the number interpreted.

An enjoyable feature of the program was the playing of an orchestra directed by Louis Horst.

## Henry Cowell

Under the auspices of the Société Anonyme, Henry Cowell gave a short piano recital on February 1 at the Anderson Galleries. He played two sets of pieces of his own composition, and his style of composition is now too well known to need description. Whether Mr. Cowell is, or is not, a composer of talent, it is quite beyond the power of this reviewer to say. He surely is a man of extraordinary courage and originality. He also appears to be quite young and no doubt will develop. His development will be watched with interest.

## Louis Vierne

The American debut recital of M. Louis Vierne, organist of Notre Dame Cathedral, Paris, before an invited audience, at Wanamaker Auditorium, February 1, was well staged by Dr. Russell, who was greeted with applause and introduced Frank L. Sealy, warden of the A. G. O.; Reginald L. McAll, president of the N. A. O., and Vera Kitchener, president of the S. T. O., who each greeted the distinguished French organist and composer, Charles M. Courboin escorting him to the stage. Ill, nearly blind four years ago, M. Vierende's circumstances have much improved, an American tour of two months now taking him to the Pacific coast. He played works by Bach and himself in scholarly fashion. Additional recitals took place on the afternoons of February 4 and 7.

## New York Philharmonic and Toscanini

Arturo Toscanini, having recovered sufficiently from the illness which has kept him incapacitated ever since he reached America, directed his first American concert of this season, leading the Philharmonic Orchestra at the Metropolitan Opera House on February 1 in a program made up of the third and fifth symphonies of Beethoven. There was an audience which filled the house and which rose and applauded the favorite conductor for a long time when he entered.

Mr. Toscanini justified his reputation. Without question he is a great musician. His attention was centered not on himself but on producing as perfect readings as possible of the two symphonies—readings that should illuminate and make clear the meaning of every phrase, every bar, and do so in the exact sense in which Beethoven wished to have them made clear. The Philharmonic Orchestra played its very best for him. The result was the most vivid, the most human, the most effective performances of these works that have been heard in this city for a long time. Toscanini and his men were applauded to the echo at every opportunity and there was a real ovation for the visiting conductor at the end of the program.

## Marianne Kneisel Quartet

The professional and official debut of the Marianne Kneisel Quartet brought out the elite of New York on February 1. Miss Kneisel has a great heritage to be faithful to, and she also has the fame of her father to live up to. These in themselves are serious obligations, but at the first tone drawn from Miss Kneisel's instrument one was assured that she is a legitimate worshipper at the shrine. Miss Kneisel has as her associates Elizabeth Worth, Lillian Fuchs and Phyllis Krauter. The program opened with the Haydn quartet in D major, opus 64. It was given a vivacious and lucid interpretation with a strict adherence to the classic style. Tema Con Variazione, Gliere; Scherzo from the quartet in A minor, Robert Kahn, and the American quartet of Dvorak were the other numbers of the evening. To all of these there was an excellent impetus, good tone and a sensitive ensemble. The young members were occasionally given opportunity for a few solo strains and there was heard from them all an essential musical quality which is reason indeed for the fine effects they achieved together. It is a hazardous career that these youthful aspirants have undertaken in these days of affluence in organizations, but one does not hesitate to state that this ensemble will establish itself as a valuable asset in the chamber music field. Many notable musicians were present to honor them on their first attempt.

## FEBRUARY 2

## Daisy Jean

Daisy Jean, harpist, cellist and singer, gave a threefold recital at Steinway Hall on February 2. Miss Jean, accompanied by Kurt Ruhrseitz, played on the cello a sonata by Sammartini, the Saint-Saëns concerto in A minor, and a group of smaller pieces. She sang two sets of songs, accompanying herself on the harp. These included, first, works in classic mode, then moderns—Rachmaninoff, Dupont, Moret, Sinding and LaForge. Miss Jean is a talented musician and an excellent technician. Her cello and harp playing, and her singing, are all three of them notable for their perfection of detail and in all three capacities she gives real pleasure. She was heartily greeted by an audience that filled the hall.

## Alfred Blumen

Alfred Blumen, already celebrated in Europe and South America, and recognized as a pianist of importance after having played a few times in America, gave a recital at Aeolian Hall on February 2. The largest works on his program were a sonata by Beethoven (op. 31, No. 3) and Schumann's Carnival. Before the Beethoven work Mr. Blumen played a prelude and fugue by Bach and Pastorale Varié by Mozart, and for a final group he played Los Requiebro (from Goyescas) by Granados, Herbstelegie by Wladigeroff, Tango (from a new dance suite) by Wilhelm Gross, and Liszt's Mazepa. The Granados piece, though a bit long, is full of varied interest and beauty and was played by Mr. Blumen with an extraordinary wealth of color, tonal shading and intricate accent. Even so was the Herbstelegie (Autumn Elegy) by Wladigeroff, a modern work of curious design, partly very modern with queer, grey harmonies well suited to its subject, partly rather conservative with flowing melody and quite simple of arrangement. It is a fine piece of music which deserves re-hearing, and Mr. Blumen added to its impressionistic color by his sympathetic interpretation. The Tango is a brilliant piece of writing in popular vein, much to the taste of the public. Its rhythmic and forceful rendition was heartily applauded—in fact, everything that Mr. Blumen did was heartily applauded, and he was forced to give encores.

As to the more classic part of the program, Mr. Blumen, though obviously in complete sympathy with the moderns, also knows and reveres the traditions of the classics. He knows his Bach, Mozart, Beethoven and Schumann thoroughly and gives to each of them the force or quaintness or sentiment that was intended by the composer and a part of the age. His technical facility is amazing. He is what one may properly call a great virtuoso as well as a great musician. He has youth and strength to support his musical attainments and does things that astonish as well as things that please, alternating passages of exquisite delicacy with passages of tremendous force. His Mazepa was a tour de force, rare even in this day of gigantic techniques. Mr. Blumen is an artist with whom to reckon.

## Ethyl Hayden

Ethyl Hayden, soprano, thoroughly delighted a large audience at Carnegie Hall on February 2 when she presented a varied selection of songs chosen to show her at the best advantage as well to hold her hearers' strict attention. Miss Hayden is not a newcomer; she has been heard hereabouts many a time and always with decided pleasure. So on this occasion the large audience knew definitely what it came to hear, and to judge by the thunderous applause and certain enthusiasm it was thoroughly satisfied.

It would be difficult to select any one number as being better than the others; all were beautifully done. The Mozart aria, Ah! lo so was an exquisite thing as sung by her. This was followed by Bach's Peasant Cantata, sung with flute accompaniment (Arthur Lora). In both, her fine diction and the beautiful quality of her voice made real effect. The second group was all German, and Miss Hayden did these masterpieces beautifully: Frühlingsglaube (Schubert), Bienenlied (Erich Wolf), Seet dem dein Aug! (Strauss), O Liebliche Wangen (Brahms). After these came a third group made up of Debussy's Green, Griserie de Roses and Implosion d'Amour by Moret, and Bizet's Pastorale.

The last group was an English one. There was Sigurd Lie's delightful Soft-Footed Snow, Edward Harris' Winter (Mss), Spruham Kennedy's Weep You No more Sad Fountains, and, to end with, Fay Foster's fascinating One Golden Day. Both the Kennedy and Harris numbers were sung on this occasion for the first time, the latter being repeated. In addition to all these, of course, there were a great many encores which in turn always seemed to arouse a desire for still another. Edward Harris was the efficient accompanist.

An added feature of the program was the singing by Miss Hayden, as an encore in the English group, of a song by David Farjeon, a boy of ten. It was called Hiawatha. The youngster appeared on the stage and bowed.

## Myra Mortimer

Myra Mortimer, contralto, delighted a select audience at Town Hall on February 2 with an artistic recital of lieder.

old English ballads, and a varied group of songs not often heard upon the concert stage. Miss Mortimer's vocal range is impressive, her vocal quality vibrant and opulent. She possesses the rare quality of being able to dramatize her performances, lending to each selection a certain emotional content that makes it a distinctively individual utterance. Her program consisted of an English group by John Dowland, Stephan Storace, John of Fornsete and Thomas Morley, a Schubert group a second lieder group of songs by Mendelssohn, Sinding and Bendix, and a group of novelty offerings. This latter was especially interesting, particularly the Japanese Death Song, which seemed as delicately tragic as a dirge for a butterfly. Other numbers in this group were Murphy's The Heron, Two Fairy Songs by Besley from the poems of Crommelin Brown, and Kurtz Schindler's musical setting for the poem, From a City Window, by Towne. Miss Mortimer displayed an unusual talent which should make her concert appearance, stellar attractions anywhere she appears. Her accompanist was Coenraad Bos, who played with exactitude, clarity, and distinction.

## FEBRUARY 3

## Washington Heights Musical Club

The Washington Heights Musical Club which was founded a few years ago by Miss J. R. Cathcart, gave a recital for organists at Town Hall on February 3. Two organists played, Ruth Barrett, A.G.O., and Anna Carbone. They were assisted by Agnes Fleming, soprano; Charles Haubiel, pianist; Ruth Kemper, violinist and Sylvia Voorhees, accompanist. Miss Barrett offered organ music by Bach, Foote and Widor, and Miss Carbone closed the program by playing selections by Bonnet, Scarlatti, Fontana and Widor. Both of these organists showed decided skill and proved themselves to be altogether worthy of the support of the Washington Heights Musical Club. The fact that they are associated with such a club program might suggest that they are in the student or amateur class. This, however, evidently is not the case. Judging by their performance they are both first rate professional artists. They handled the large Town Hall organ with ease and facility, and showed their musicianly judgment in the selections of registrations and in the general interpretations of pieces played. Their work was greatly enjoyed and they were vigorously applauded.

Ruth Kemper, well known violinist, and Charles Haubiel, composer and pianist, gave a sterling rendition of Cesar Franck's Sonata for piano and violin. Agnes Fleming, coloratura soprano, sang a number of agreeable songs and several encores. There was a very large audience, and the enthusiasm was encouraging.

## Boston Symphony Orchestra: Aaron Copland, Soloist

There are, every season, two or three performances (sometimes, alas there is only one!) that stand out so far above the ruck that the evenings on which they occur remain long in the memory as red-letter nights. Such a performance was Mr. Koussevitsky's playing of the Cesar Franck symphony at Carnegie Hall on February 3. The second and third movements were superb; under his magic baton even the post-Wagner and pre-Brahms gropings of the first movement almost sounded like great music. And the tone of the Boston Symphony is pure gold. Mr. Koussevitsky has never done anything better here—and the audience recognized it.

That was the last number of a program which began with the third Brandenburg concerto two movements of third-best Bach that years and years ago would have been relegated to the limbo in which they belong did they not bear the magic initials, J. S. B. Then came that delightful bit of fooling, Prokofiev's Classic Symphony, with its bright, charming burlesque—and happily the composer realized that brevity is the soul of wit. It was exquisitely played and the audience enjoyed it thoroughly.

Next Aaron Copland introduced his new piano concerto to New York with himself at the piano. It was in one movement though divided into two parts; the first slow and discordant, the second faster and more discordant. Mr. Copland in the fast movement borrows jazz rhythms and formulas and fondly imagines he is writing jazz. Nothing could be farther from the fact. There was a plenitude of noise and a tremendous dearth of ideas. Two years ago we were very much encouraged about Mr. Copland. He seemed by far the most promising of the younger men. He even took pains to seek out real ideas and knew what to do with them after he had found them. But one fears he has strayed from the path.

## FEBRUARY 4

## Paul Doguerneau

Paul Doguerneau gave his second New York recital at Aeolian Hall on February 4. He played Bach, Scarlatti, (Continued on page 22)

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## PIANIST

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November 12, 1926

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 "\* \* \* BROAD AND BRILLIANT EQUIPMENT."

*New York Sun*

November 12, 1926

"\* \* \* A FINE SWEEP OF DRAMATIC COLOR."  
 "\* \* \* SENSITIVE UNDERSTANDING AND EMOTIONAL DEPTH."  
 "\* \* \* A WEALTH OF GOOD TASTE, QUIET HUMOR, AND  
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January 8, 1927

"\* \* \* CHARM OF TOUCH AND MUSICAL TASTE."

*New York Telegram*

November 12, 1926

"ONE OF THE MOST GIFTED OF THE YOUNGER PIANISTS."  
 "\* \* \* A REMARKABLE ADROITNESS."  
 "A REMARKABLY BALANCED SCALE OF DYNAMICS, a well  
 pondered quality of touch and a general crispness, DELICACY AND CON-  
 TINENCE OF STYLE IN ADMIRABLE ADJUSTMENT."

*New York Times*

January 8, 1927

"Charm and poetry."

*New York Herald Tribune*

January 8, 1927

"A confirmed previous conviction that HERE IS A PIANIST WHO COM-  
 BINES FINE ARTISTIC FEELING WITH A GRATIFYING TECH-  
 NICAL PROFICIENCY."

*Boston Globe*

January 6, 1927

"His Bach had CLARITY WITHOUT PEDANTRY, and a RARE SEN-  
 SITIVENESS to the tender beauty of the interwoven melodies."  
 "Remarkably high quality."

*Boston Post*

January 6, 1927

"\* \* \* happy alike in his treatment of ancients and moderns."

*Boston Herald*

January 6, 1927

"Mr. Naegele proved himself last night, to an excellent audience, both a  
 MUSICIAN AND PIANIST OF QUITE UNUSUAL QUALITY. Only a  
 man of EXCELLENT TASTE, KEENLY SENSITIVE TO DESIGN AND  
 A PIANIST OF REMARKABLE SKILL, could have surrounded them  
 with the charm Mr. Naegele had at hand last night."

"It is not every day one hears more delightful and musicianly playing than Mr.  
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*Boston Transcript*

January 6, 1927

"Mr. Charles Naegele, the pianist who came to Jordan Hall yesterday evening  
 with an already enviable reputation, left behind him echoes of hearty applause."

"\* \* \* HE SEEMS TO HAVE THAT MUCH COVETED QUALITY  
 OF PERSONAL MAGNETISM."

"His work was notable in powers of a broader nature"

"A VERY EVIDENT SUCCESS."



Photo © Amemiya

Naegele Writes of the

## Baldwin

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Chopin, Liszt and some moderns. His Bach, being the Choral Prelude from the 22nd cantata, was played with a fine steadiness and a solidity of tone altogether apposite and gratifying. In the Scarlatti, Mr. Doguereau gave just the lightness of touch necessary and made the work sound of its own generation, not of ours, as should be—and one wonders how this young Frenchman has the maturity of mind to perceive these art verities with so much surety?

During the Chopin one wondered often, if Mr. Doguereau was what is known as a Chopin player? The term is used lovingly, not as suggesting limitations but merely suggesting a special aptitude and understanding for the great Pole. Certainly Mr. Doguereau played the music lovingly and put into it the color it demands as well as the somewhat languishing sentiment Chopin must have conceived for it. It was fine Chopin, especially the Berceuse and the F minor Ballade.

Two Liszt pieces were played in the final group, the Fountains of the Villa d'Este and the Mephisto Waltz, both of them done with immense bravura and the waltz with extraordinary force. Before this group came a group of moderns—a Fauré Barcarolle, Alborada del Gracioso (Ravel), Sarabande (Debussy) and the Russian Dance from Petrouchka (Stravinsky.) None of these were very modern as modern-

isms go, but serving to show that Mr. Doguereau is at home in his own time—up to date, in other words—and with an understanding of the music of today as well as for the music of the past. He has, in fact, the divine gift of musical understanding. He has, too a sort of natural facility that gives him the right to be called a born pianist. Best of all, he has the poise of a mature artist. His pauses—always matter for mature judgment—are masterly. They tell more about his attributes than his fleet fingers, dynamic and color sense, or force in climaxes. Impetuosity is the usual gift of youth, and is generally expected. It is far more rare to find youth taking things deliberately, carving out musical forms so that every punctuation is clear cut and vocal. This is what Mr. Doguereau does, and if it does not soon set him among the top ones of the piano world the writer is a poor prophet.

#### Friday Morning Musicales

Sophie Braslau, contralto; Rafael Diaz, tenor of the Metropolitan Opera Company, and Erich Sorantin, violinist, presented the program on February 4 in the Biltmore Friday Morning Musicales series.

Mr. Sorantin gave the first group including Mazourka, Wieniawski, and Ave Maria, Schubert-Wilhelmj. The large audience showed immediate appreciation of his fine musicianship and artistic playing by encore inviting applause. Aria on the G string, Mattheson; second Hungarian Dance, Brahms-Joachim, were the numbers of his second group, to which also he added an encore.

Mr. Diaz won his audience immediately by his delightful personality, splendid voice and ingratiating singing. His two groups were made up of the following songs: Rosalinda, Eduardo de Fuentes; Ravito de Sol, Maria Grever; Mensaje, Francisco Fuster, and Time of Parting, Henry Hadley; Clorinda, Orlando Morgan; The Last Song, James Rogers. To these numbers several encores were given.

Miss Braslau announced that she was suffering from a severe cold but would do her best. Her best was most excellent. She understood how to conceal her handicap so intelligently that her audience enjoyed every number thoroughly. Her chosen numbers were unusual and exceedingly interesting. She, too added extra numbers. These were her programmed songs: Song of the Bride, Rimsky-Korsakoff; I Never Told My Love, Arensky; On the Dnieper, Mousorgsky; Romance, Rubinstein, and Amuri-Amuri, Salero; Marie Antoinette, Jacobson; Vocalise Etude (a rare novelty); Ravel; Tarantelle, Dubois.

The accompaniments were furnished by Louise Linder (for Miss Braslau), Roy Underwood (for Mr. Diaz), Pescha Kagan (for Mr. Sorantin).

#### FEBRUARY 5

#### Von Doenhoff Junior Ensemble

One never can tell! Children and grandchildren of distinguished musicians may inherit talent or they may not. In the case of Edward (violin), Robert (cello), and Helen Von Doenhoff (piano), one finds varying amounts of talent, yet all have it. They, with David Robison (viola) and Archibald Abraham (violin), gave a chamber music concert

at Wurlitzer Auditorium, February 5, which demonstrated fine gifts. They played a Haydn quartet fluently, with quite professional style; Edward showed good tone, and Robert, image of his dead grandmother, Mme. Helen von Doenhoff, played the Godard Berceuse, Massenet Elegy, von Doenhoff Prelude, and Schubert's Moment Musical with real dexterity, his brother Carl, and little sister Helen playing excellent accompaniments. The hall was full, and compliments for the young performers ranging in years from seven to seventeen were many and well deserved.

#### New York Philharmonic and Toscanini

At the Philharmonic concerts of February 5 and 6 Toscanini offered the Beethoven First and Ninth symphonies. For contrast it would be difficult to find two selections better adapted for this effect than such a selection. The C major work is a delightful sketch of ingenuity and lyricism. One finds Beethoven in a most genial mood, hardly coupling him with the cosmic ponderousness of many of his other works. Mr. Toscanini appreciates the composer as he is and in this delightful work he infused every atom of his great musical makeup, drawing his men to individual artistic accomplishments. It is readily understood why the conductor demanded complete silence before he began. Beethoven in this work is graceful and charming, and the effects which Toscanini achieved in the most subdued parts necessitated a complete submission by his hearers. The lucid, gigantic and miniature proceedings of Toscanini are breath-taking and the simplicity with which he apparently achieves just what he wants, leaves one baffled. His is a master stroke at transparency, obviously so in the Andante and Minuetto of this symphony. With a fire and vim which equalled in quantity the restraint of the first work, Mr. Toscanini threw himself into the Ninth symphony. Imperious and demanding, the conductor lifted the baton and from that moment was lost in the interpretation of Beethoven in his most majestic and awe-inspiring moments. Here one has the composer contemplating the various phases of humanity in its attempt to acquire joy. Further than this he has tried to combine the three instrumental movements with a vocal setting of Schiller's poem in the fourth. The task must have been a laborious one, but as Mr. Toscanini handles it, it seems to be a work beyond the workings of mere men. The conductor's stresses of passion, his sweeps of climaxes, his huge panoramic splashes would make one suspicious of the possibility of a lack of perfection, but with concentrated scrutiny one finds that he is as perfect in his attention to details, in his adjustments, in his complete grasp and understanding of the whole as he is in the minor details. More than this he is keenly sensitive to the impetus of Beethoven and there seems to be no limit to his conceptions. The chorus as handled by this master made one feel the justification of what heretofore has seemed a mistake in this work of Beethoven. The difficult vocal addition lost its jarring effects; it sounded as if it were what the composer would have wished to have had it, a jubilant expression so vast that it needed the interpretation of human speech.

The soloists did admirable singing, and it seems superfluous to say more than that they were Elisabeth Rethberg, Louise Homer, Richard Crooks and Fraser Gange; all were superb. Mr. Toscanini finished in a maze of glory. Had there been any more it would have been too much for mortal mind to stand. The audience seemed spell-bound for a few seconds until finally it burst into deafening applause. The conductor was recalled again and again amidst shouting and stamping of feet, all of which must have assured him of the affection and esteem in which his American public holds him.

#### Philharmonic Children's Concert

The second concert of the Children's series presented by the Philharmonic orchestra under Ernest Schelling was given in Aeolian Hall, February 5. The conductor chose as his theme, Rhythms, explaining with slides the various kinds of rhythms, their uses, and making his enthusiastic juvenile audience partake in various demonstrations which would help them in the elucidation of this very important subject with relation to music. Primitive rhythm and those rhythms characteristic of different nations were also demonstrated. Mr. Schelling often delighting the children by his genial personal examples. To accompany this interesting subject, the Schubert Military March, Beethoven's Allegretto from the eighth symphony, the Allegro from Tchaikowsky's Pathetic symphony, a song (When Johnny Comes Marching Home), the Weber-Berlioz Invitation to the Dance, and Borodin's Polovetzian Dances from Prince Igor were played by the orchestra. Mr. Schelling had the children sing the theme of each number with appropriate words, and has devised a thermometer by which is registered the quality of tone production of the singers. It was interesting to see the instrument rise and descend as the voices increased or diminished. Mr. Schelling won the hearts and interest of his audience to such an extent that it is impossible to imagine anyone better suited to do such work as Mr. Schelling. He understands child psychology, to which is added his affable and gracious personality. His easy, unassuming manner, the simplicity of his delivery and fund of knowledge and anecdotes in relation to the subject he is discussing, is a bountiful license for this far-reaching and beneficial work he is undertaking.

#### Frederic Freemantel and Lillian Ginrich

Frederic Freemantel and Lillian Ginrich were ably assisted by Richard Hageman in a recital of Beethoven songs and duets at Aeolian Hall on February 5. The program was of such interest that it must be regretted that these Beethoven compositions are not more often heard. Most of the music was sung in English—very good English—and the interpretations were admirable throughout. A small audience was enthusiastic in its approval.

#### Boston Symphony Orchestra

The Boston Symphony Orchestra, at Carnegie Hall on February 5, presented a colorful program which consisted of Handel's Concerto Grosso for String Orchestra, Vaughn Williams' A Norfolk Rhapsody, Prokofiev's Classical Symphony, op. 25, and the Schumann Symphony in B flat major, repeated from the Thursday performance. This was delectable musical fare even for those who have grown to await the annual appearance of the Boston organization in New York. Serge Koussevitzky possesses that rare quality of great directors of creating a definite dynamic force which extends through his conducting to his audience. The Handel number with its shadowy adumbrations of churchly services

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"Hans Kindler gave a superb performance of the solo part."—Olga Samaroff, N. Y. Evening Post.

"The cello part was played by the phenomenal Hans Kindler, whose instrument seemed more than once, so eloquently did it speak, on the very edge of bursting into articulate speech."—Richard L. Stokes in N. Y. Evening World.

"Hans Kindler, the soloist of the evening, did some noble playing in the Bloch rhapsody. It is peculiarly Mr. Kindler's piece; he published the emotional and lyric elements in true rhapsodic style."—Samuel Chotzinoff in N. Y. World.

"The Bloch work again stirred the audience by the intensity of its feeling, its prophetic splendor and the blacks and purples and golds of the orchestration. Hans Kindler played with a richness of tone, sensitive feeling and response to the spirit of the composer."—Olin Downes in N. Y. Times.

"Mr. Kindler's playing of the excessively difficult solo cello parts in both works was a thing not easily to be forgotten."—Lawrence Gilman in N. Y. Herald Tribune.

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was handled deftly and almost reverentially. It was a revelation in the potentialities of tone production of strings alone. The Prokofiev symphony was also productive of much applause from the audience. This work adds brevity to its many musical virtues and its conclusion came all too soon for the taste of those hearing it. The Schumann opus was reviewed in the previous report. It is sufficient to say that it was given a poetic and highly emotional reading.

### Madelon W. Eilert's Pupils Give Recital

The Knabe Piano Salon was well filled, January 28, when piano pupils of Madelon W. Eilert gave a program of twenty-four numbers. It was an occasion of which all concerned may be proud, such was the excellence and high aim of the young pianists. Dorothy Davis played expressively, with excellent time, and Helen Ciluzzi has good touch and played with accuracy. Nadine Davies played a duet with her sister excellently, with good memory. Ruth Zimmerman deserves credit for memorizing a Spanish Dance and On the Ice; she played very well. Florence Slutsky played a Mozart Minuet with expression, and her part in a duet very well. Janet Davies has a good touch, and played a Ballade (Burgmüller) with vigor. Louise Cerabone offered Aragonaise (Massenet) creditably indeed; she has advanced rapidly. Genevieve Spector presented Beethoven's Für Elise with poise and feeling, and Isabelle Berg displayed a firm touch in the Barcarolle (Offenbach) and also in a duet; she too is advancing steadily. Gertrude Preiss deserves much credit for her playing of Caprice Viennois and Pizzicati, showing advanced technique and feeling. Norma Leavitt is evidently a good worker, performing with dependable memory the Wedding Day and a Godard piece; both were very well done. June Reuling won her audience with her performance of Ghosts, and a Rachmaninoff Prelude, showing animation and vigor. Duets were performed with their instructor, and Emiline Hume presented beautiful flowers to the young participants, all of whom played from memory. They united in giving a beautiful evening shawl to Mrs. Eilert, who gracefully acknowledged the gift.

### Metropolitan Museum of Art Concert

An audience of 10,000 heard the last of the January concerts at the Metropolitan Museum of Art conducted by David Mannes and given last Saturday evening. The audience, which was the largest of this season, brought the January attendance at the concerts to over 31,000 for the four evenings. Brahms' Academic Festival Overture, two movements from the second symphony by the same composer, Bach's prelude, chorale and fugue in Albert's transcription and the Finlandia of Sibelius were given in the first part of the program, after which came excerpts from The Prophet, Faust, The Marriage of Figaro, the Jewels of the Madonna, Thais (the Meditation from which was played by Yascha Fishberg with orchestral accompaniment), Il Trovatore and Fidelio. In March four more concerts will be given by Mr. Mannes and the orchestra, again on Saturday nights.

### Henry Seibert to Give Concert

Henry F. Seibert is giving an organ recital at Schermerhorn Hall for the New York Institute for the Education of the Blind on Friday afternoon, February 18.

## OBITUARY

### Dr. Albert Church Lippincott

Word has been received of the recent death of Dr. Albert Church Lippincott of New York City. Dr. Lippincott was widely known not only in the medical world but also as an authority on stringed instruments and as a maker of fine violins and cellos. He was descended from Old New England stock, was graduated from Harvard University and Harvard Medical School, and practised medicine in New York City. He is survived by two daughters, Doris and Lucille, the latter, a soprano, being at present in Europe fulfilling concert engagements.

### Grace van Studdiford

Grace van Studdiford, widely known in her day as an opera singer, died at her home in Fort Wayne, Ind., on January 29, following an operation. She was fifty-four years old and was born at North Manchester, Ind. Her maiden name was Grace Quive. Miss Van Studdiford began her career as a singer with the famous old Bostonians. Later she starred in Maid Marian and the Red Feather, both by Reginald DeKoven and Harry B. Smith. She also appeared in various other comic operas. For one season she was at the Metropolitan, under the management of Savage and Grau, singing the lead in Martha and Faust and in Carmen as Micaela. Her last professional work was in 1918, when she toured the training camps.

### Barclay Squire

Barclay Squire, England's most noted musicologist, died in London on January 14, at the age of seventy-one, after a severe operation. His loss will be particularly felt by students of music, to whom he rendered inestimable service, personally as well as through his writings.

He was educated privately in England and continued his studies in Frankfurt, where his interest in music was aroused. From there he went to Cambridge, just at the time when C. V. Stanford was creating a definite place for music in the University. While still an undergraduate he was asked by Sir George Grove to contribute to the first edition of his famous Dictionary of Music and Musicians.

Squire did not intend, however, to devote his life to music, but became a lawyer and practised in London for two years. Finally, in 1885, he entered the library of the British Museum, as an assistant, where he spent more and more of his time in musical research.

In 1912 he published his two-volume Catalogue of Old Printed Music in the British Museum. He was then made Deputy Keeper of the Department of Printed Books which post he held until 1920. That year he retired, but through his appointment as honorable curator of the Royal Music Library he retained his connection with the museum. His new activities consisted of the cataloguing and arranging of the valuable music collection which the king had removed from Buckingham Palace to the museum. There it was housed in a room, designed by Barclay Squire, in the Edward VII building.

Space forbids the enumeration of Squire's manifold activities outside of the museum. He was probably best known abroad through his valuable and numerous contributions to the Sammelbände of the Internationale Musikgesellschaft (International Music Society), the Musical Quarterly (New York), and similar periodicals.

It is interesting to know that he was largely responsible for the revisions in the forthcoming third edition of Grove's Dictionary.

## I SEE THAT

Arthur Shattuck had a most successful tour of Europe.

Kansas M. T. A. is to convene in Lawrence.

Charles Naegele made his radio debut.

Charles Wakefield Cadman is in Portland conducting a class in criticism and composition.

Thomas Beecham's conducting of the Messiah created a sensation in London.

Myra Mortimer is one of the outstanding singers of recent appearance on the Continent.

Othmar Schoeck's Pentheselea is an example of the new conception of music drama.

Louise Lerch was acclaimed in Allentown, Pa.

A four-day festival is to be held in Fredonia.

Giulio Gatti-Casazza was the generous helper for the renovation of the Opera House of Ferrara.

Weingartner has been chosen director of the Bale Conservatory and Symphony Orchestra.

Richard Crooks has been invited to sing Lohengrin in Berlin.

The Italian Government lyric opera competition was a failure.

Lyon and Healy, Chicago, were robbed last week.

Choate won the Inter-Preparatory School Glee Club contest.

Ernest Hutcheson is to be one of the soloists at the Ann Arbor festival this year.

The Flonzaley Quartet has been signed to record two numbers for the Vitaphone.

Georges Enesco will make his fifth American tour in 1927-28.

Yolanda Mero, after an absence of a year from the concert stage, will make a coast to coast tour next season.

Lynnwood Farnam gave the dedication organ recital on the new instrument in the Toledo Art Museum.

Klibansky pupils are singing in opera, concert, church and recitals.

The Tollefsen Trio played Rybner's trio for piano and strings at the last Viking Hour.

Marie De Kyzer's artist-pupil, Celia Ferrer, gave a studio recital in Jackson Heights recently.

Katherine Bacon continues drawing real music-lovers to her Monday evening Beethoven Sonata programs.

The concert at Town Hall of the National Opera Club drew a large audience.

Samuel Diamond, pianist, and Gertrude Lyons, soprano, both blind, will give a recital at Guild Hall, New York, February 12.

Louise Stallings, soprano, was praised by all the Chicago critics following her January 11 recital.

Laurie Merrill writes from Bermuda that simply being there provides the natural expression of joy in singing.

Carl V. Lachmund's piano pupil, Arthur Paget, played his own Rhapsody, with string quartet, at a recent recital.

Madelon W. Eilert's piano pupils gave an enjoyable recital in the Knabe salon, January 28.

Four of Edward K. Macrum's artist-pupils collaborated in a vocal recital in Wanamaker auditorium, January 22.

### Ignace Hilsberg Pleases as Soloist with Buffalo Symphony

BUFFALO, N. Y.—Ignace Hilsberg, New York pianist, was warmly welcomed upon his appearance at a recent concert of the Buffalo Symphony Orchestra for the favorable impression created upon a previous trying occasion when he stepped in at the eleventh hour and acquitted himself more than creditably in his playing with the orchestra under the

baton of Willem Van Hoogstraten; also as piano soloist recently with the Choral Club of women's voices he again scored a triumph. In his performance of the Grieg concerto, op. 16, in A minor, Dr. Durney, critic of the News, said: "He again played in a manner to disclose the thorough legitimacy of his pianistic art. He commands a tone of beauty and fullness and his fine technical equipment makes him admirably secure. His playing was an interpretation of poetic charm and brilliance which held the rapt attention of his listeners, and he fully deserved the enthusiastic applause he received."

The orchestra was conducted by Arnold Cornelissen, and the concert was held in Elmwood Music Hall under the patronage of the Council of the City of Buffalo and a number of patrons and contributors. L. H. M.

### Creighton Allen Debut

Creighton Allen, a Southern boy, will make his piano debut at Aeolian Hall, February 18. The product of such distinguished instructors as Harold Bauer, Ernest Hutcheson and Edwin Hughes, Allen is said to have an excellent foundation for his chosen medium.

### Proschowsky Presents Pupil

Frantz Proschowsky will present Claribel Elder, soprano, in a song recital on February 14 (evening) in his New York studio. Miss Elder will be assisted by Helen Parker, pianist, and Kathryn Kerin will be the accompanist. The public is cordially invited.



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## VOCAL COACH

Some of those who have coached or are now coaching with Mr. Hageman:

Frances Alda, Paul Althouse, Lucrezia Bori, Sophie Breslau, Inez Barbour, Anna Case, Emmy Destinn, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Anna Fitzziu, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Florence Hinkle, Frieda Hempel, Louise Lerch, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Kathryn Meisle, Ruth Miller, Greta Masson, Luella Melluis, Marie Morrissey, Margaret Ober, Irene Pavloska, Marie Rappold, Rosa Raisa, Renée Thornton, Marcia Van Dresser, Pasquale Amato, Luca Botta, Alessandro Bonci, Rafael Diaz, Orville Harrold, William Wade Hinshaw, Herman Jadowker, Riccardo Martin, Giovanni Martinelli, Reinald Werrenrath, Basil Ruysdael, Antonio Scotti, Johannes Sembach, etc.

When in Mr. Hageman's opinion the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.

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**Toronto Globe, Jan. 15:**  
Great Hungarian Violinist Charms by His Consummate Art. (Lawrence Mason, Headline.)

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## SZIGETI

Writes of the

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*Joseph Szigeti*

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## METROPOLITAN OPERA

### L'AMORE AND GIANNI SCHICCHI, JANUARY 29

Saturday afternoon, January 29, the Metropolitan offered a special treat to the audience. There was L'Amore Dei Tre Re for the second time this season, reverting in the two principal roles to singers of long proved worth—Lucrezia Bori as Fiora, and Edward Johnson as Avito. It would be hard to imagine two artists better suited for these roles. The great duet of the second act is positively thrilling as they sing it. New to the role of Archibaldo was Pavel Ludikar, an artist of much experience, who is excellent in anything he undertakes, and the part of the stern old father was no exception. Another newcomer to the cast was Lawrence Tibbett as Manfredo. Mr. Tibbett with a few years more experience will readily rank with the foremost baritones of the operatic stage. He proves his mettle afresh with each new role that falls to him. The two or three small roles were excellently sung, Louise Lerch's lovely voice and fine singing standing out especially as the Young Woman.

After the Montemezzi work came the first performance this season of Puccini's one act farce, Gianni Schicchi. For ensemble there is not a better performance in the Metropolitan repertory. De Luca again headed the cast with his side-splitting representation of the title role. To Queena Mario fell the aria, the only one in the little opera. She looked charming and sang still more charmingly. In the long and familiar cast Nanette Guilford stood out for a little bit well done, and Gustafson was impressive in figure and voice as Ser Amantio di Nicolao. Mr. Serafin led L'Amore, and Bellezza gave a spirited reading of Gianni.

### SUNDAY NIGHT CONCERT, JANUARY 30.

The Sunday night concert of January 30 enlisted many of the younger singers of the company in an evening of varied music. Martha Attwood led the solo-numbers, followed by Joseph Macpherson, Thalia Sabanieva, Queena Mario, Louise Hunter and Nanette Guilford, all appearing in much applauded numbers; Friedrich Schorr and George Cehanovsky were also soloists, the latter singing two Russian songs in rich baritone voice; he is one of the newcomers this season, and sings with ease and style. Armand Tokatyan united with Louise Hunter in the duet from Romeo and Juliette (Gounod), and the intermission which followed found many in the large audience commenting favorably on their vocal blend; the number had been delayed because of an accident to Tokatyan, happening when on his way to the opera house but evidently the tenor was all right. A number of beautiful vocal effect was Rossini's quartet for women's voices, La Carita, sung by Mmes. Lerch, Vettori, Flexer and Wakefield, which sounded fresh in every detail. Conductor Bamboshek and accompanist Julius Bürger attended to the instrumental part of the evening with every evidence of sympathetic understanding and ability.

### LA TRAVIATA JANUARY 31

Galli-Curci made her season's second appearance as Violetta on January 31, singing the beautiful, melodious music of this immortal work of Verdi sublimely. Her dramatic portrayal of the frail heroine is one of the best today on the lyric stage. Her phrasing and expression are rare, and her style perfection. Mario Chamlee was Alfredo the lover, singing the ungrateful role with rare ability, his brilliant voice adding lustre to the music. He is an artist of merit and a fit partner for this great Violetta. Danise portrayed the role of the elder Germont in a dignified and artistic manner, being in unusually fine voice. Minnie Egner was the Flora. Tullio Serafin gave a masterly reading of the score. The house was filled and showed enthusiasm.

### FALSTAFF, FEBRUARY 2

On February 2, the Metropolitan witnessed this season's fourth performance of Verdi's Falstaff with the same cast except for the welcome addition of Lucrezia Bori as Mistress Ford. Falstaff was again sung excellently and acted with remarkably fine taste and humor by Antonio Scotti. Frances Alda as Anne received her well deserved share of the audience's applause. Lawrence Tibbett will ever have a warm place in his heart for the role of Ford and one can always expect a masterly interpretation, both vocally and histrionically, from him in this character. Armand Tokatyan made a pleasing Fenton. Marion Telva as Dame Quickly again showed her luscious voice to advantage. The cast also included Kathleen Howard as Mistress Page, Didur as Pistol, and Paltrinieri as Bardolph. Tullio Serafin conducted.

### FIDELIO, FEBRUARY 3.

The second performance of Beethoven's Fidelio was even a greater artistic triumph than the first. It brought to the fore Larsen-Todsen, who gave an impassioned and colorful reading to the role of Leonore in spite of the fact that she was suffering from a severe cold. It may be considered a personal triumph, as in the three years that this artist has been at the Metropolitan she has rarely given a more outstanding delineation than on this occasion. Michael Bohnen as the kindly Rocco was also in excellent voice, and Friedrich Schorr as the infamous villain exploited every means at his command to achieve vivid effects. Laubenthal as Leonora's husband infused the part with a fervor that belied his ashen mien, and Editha Feisher did a delicate bit in her impersonation of Marzelline. Messrs. Schuetzenhof, Bloch and Gabor completed the cast. The chorus sang with freshness and spirit, and Mr. Bodanzky conducted superbly.

### JEWELS OF THE MADONNA, FEBRUARY 4.

Rough and brutal as it is, there has been no more effective score contributed to the theater for many years than Wolf-Ferrari's Jewels of the Madonna. The first act in particular is an example of true operatic writing at its best. This vivid work came on at the Metropolitan on February 4 for the first time since the opening of the season. It had the same cast, with Mme. Jeritza as Melliella, Martinelli as Genaro, and Danise as Rafaela. Mme. Jeritza is thrilling indeed in this role and her vigorous action seems to arouse Martinelli to more than his usual efforts as an actor. Danise is not equal to his two companions, either in singing or acting. The chorus has special opportunity to distinguish itself in this opera and never fails to do so. Bellezza conducted with vigor and energy.

### RIGOLETTO, FEBRUARY 5 (MATINEE)

Galli-Curci made her final appearance of the season in a performance of Rigoletto last Saturday afternoon before an audience which taxed the capacity of the opera house. As

usual, she made an appealing Gilda, her beautiful black hair adding to the charm of her appearance in the third act. The famous prima donna won the enthusiastic approval of her listeners following her rendition of the Caro Nome aria, and the applause given her at the conclusion of each act attested in no uncertain terms to the appreciation felt for her art. Mario Chamlee was striking as the Duke and sang with assurance, power and dramatic warmth. Giuseppe De Luca again proved equal to the demands made upon his interpretative powers as the unfortunate jester and also sang with artistic perception and feeling. Ina Bourskaya was a rich-voiced Maddalena and Ezio Pinza made the most of his role as Sparafucile. Others in smaller roles were Grace Anthony, Louis D'Angelo, Millo Picco, Giordano Paltrinieri, Vincenzo Reschiglian, Louise Lerch and Paolina Tomisani. Bellezza conducted with vitality and warmth.

### GÖTTERDÄMMERUNG, FEBRUARY 5

Götterdämmerung was repeated at the Metropolitan on February 5 with the same cast and conductor as appeared a week earlier with the single exception of the new Siegfried, Walther Kirchhoff, who made his American debut so successfully as Loge in Rheingold. His Siegfried was quite as effective and he was heartily applauded. Indeed, the whole cast was heartily applauded and Bodanzky came in for a large share of the general approval. Kirchhoff elected to play Siegfried in a gay, boyish manner that was very pleasing as a foil to the tragic mien of others in the cast. Siegfried alone (in this gruesome tale of hate and greed), is ignorant of what is going on, and Kirchhoff managed to keep that fact in the minds of the audience. His singing was fine, his voice being of an agreeable sort. Altogether he is certainly a welcome addition to the German forces at the Metropolitan. Mme. Larsen-Todsen repeated her excellent Brunhilde and the balance of the usual cast was strong in support.

### SUNDAY NIGHT CONCERT, FEBRUARY 6

One of the largest audiences of the season attended the Sunday Night concert on February 6, which was a benefit for the Emergency Fund. The program opened with the William Tell overture, conducted by Giuseppe Bamboshek, after which Joseph Macpherson, the new young basso with the beautiful voice, was heard in the aria from Simon Boccanegra. Piquant Nina Morgana selected the Barber of Seville aria for her contribution, which she sang exquisitely, while the Tales of Hoffman duet, sung by Louise Lerch and Merle Alcock, was well received. Before Cavalleria Rusticana, given in concert form, the orchestra and chorus were heard in a selection from Tannhauser.

Maria Jeritza, without her dark wig and costume, sang the role of Santuzza and received her customary ovation, her associates being Minnie Egner and Merle Alcock, and Messrs. Chamlee and Basiola, the chorus also participating.

### Sampaix Gives "Remarkable" Piano Recital

(By telegram)

ITHACA, N. Y.—Leon Sampaix exceeded any former appearance here in remarkably performed piano recital given in the Ithaca Conservatory Little Theater tonight. The program, including Tchaikowsky sonata and second Liszt Rhapsody, was received with enthusiasm by capacity audience and many encores demanded. The artist's technical and dynamic control, tonal quality and musicianly interpretations were amazingly fine.

### William Gustafson with Calvin M. Franklin

William Gustafson, basso of the Metropolitan Opera, has signed a two years' contract to be under the exclusive management of Calvin M. Franklin.

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"Yascha Fishberg displays his talent in Franck sonata. Mr. Fishberg's tone proved generally of ample size and of a clear, smooth and fluent quality."—*New York Herald.*

"Violinist plays with technical ease in recital at Town Hall. He played the movements of the Cesar Franck sonata with technical ease and the sensitive feeling of a musician."—*New York Times.*

"Mr. Fishberg is a skilled musician, confident and with commendable ideas of interpretation."—*New York American.*

"He is musical in his general scheme of delivery and poetic sensibility graces his readings. He had many auditors, to whom he gave evident pleasure."—*New York Sun.*

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### Recital at N. Y. School of Music and Arts

The opening students' recital of the New York School of Music and Arts (Ralph Leech Sterner, director), held in the new and handsome quarters on January 20, despite the heavy rain and wind, nevertheless drew a large audience. Everyone was duly impressed by the beauty of the new building, its handsome large salons, parquet floors and interior decorations. The seating arrangements proved de-



RALPH LEECH STERNER

lightful, and acoustic properties similarly excellent. The location, too, is most advantageous, within easy reach of East and West side lines, the crosstown bus, etc., all of which should bring the school still larger patronage than in the past. The roomy dormitory is fine in its arrangement, with plentiful closet-space, hot-water heat, large lavatories and private baths, etc., all of which, with the well-known Sterner atmosphere of pleasant family-life, make for the comfort of students from out-of-town.

A thoroughly representative program was given, on this occasion, with vocal, piano, violin and cello numbers, a score of young performers showing the results achieved. Many youngsters from various parts of the United States appeared, all giving excellent numbers, which received due applause. The singers were Misses Pinkham, Stavrovsky, Lysaght, Street, Greenhalgh, Wood, Noonan, Felker-Hoffman, Davis and Mr. Bianchi. Of these, Elizabeth Street, who is blind, showed a very sweet and clear coloratura voice in *Caro Nome*; Beatrice Pinkham's deep contralto gave pleasure, and such professionals as Stavrovsky and Felker-Hoffman of course were delightful in their artistic finish. Pianists were Misses Pinkham, Dynes, Kenney, DeCew, the sisters Gross, and Mr. Leibing, who all showed ability. Violinists were Misses Mohaupt, Tolidano, and Mr. Ross, while the cellist was Paul Steinbiss. There was fine variety in the program, which was conducted with celerity, being over at 10:15, and the general inspection of the building followed at the close.

### Sessions' Choir Gives Oratorio

Noel, Christmas pastoral of George W. Chadwick, was given in the Methodist Episcopal Church, South Manchester, Conn., by a choir of thirty voices, assisted by Eleanor Willard of Hartford, soprano; Mrs. Berthelene Lashinske, contralto; Fred Reichard of New York, tenor, and Robert Gordon, baritone. The text comprises twelve inspiring stanzas, beginning with three from our own poets, after which follow translated verses from the Danish, Dutch, German, Italian and Latin. The clearness of Miss Willard's voice is well known, as well as her high interpretive ability and her magnetic personality. Mrs. Lashinske excelled in diction, and her colorful voice showed marked improvement in breath support. Mr. Reichard, always "popular in Manchester, interpreted his solo beautifully, having caught the spirit of both words and music. Mr. Gordon displayed a baritone voice of unusual beauty with a fine discrimination of tonal values.

The choir deserves great credit in this successful production of a work, so modern and difficult as Noel. The women's chorus singing in Latin attained a fine ensemble almost ethereal. The choir as a whole fully maintained the high standard of excellence that was shown in the Creation and in Gloria Domini. This reflects equal praise on the organist and choirmaster, Archibald Sessions.

### Recitals at Master Institute of United Arts

As its second faculty recital this season, the Master Institute of United Arts in New York presented Ethel Prince Thompson, pianist, and a member of the faculty, and Mme. Alba Rose Victor, Belgian violinist, and guest artist. In her first group Mrs. Thompson gave a nocturne of Chopin and a minuet of Kalinnikov. The lovely lyric quality of her playing—combining beautiful tone with a finesse of interpretation—was splendidly adapted to her two initial numbers. Another side of her art was apparent in a second group including a Moszkowski number and the Wagner-Liszt Spinning Song from *The Flying Dutchman*. In these Mrs. Thompson had opportunity to show greater brilliancy of style and fine dramatic moments, giving performances of distinct and impressive artistry. Mme. Victor chose as her offerings the Corelli *La Follia* and the *Vieuxtemps* concerto. In both of these her fine musicianship and interpretive capacities were apparent. Mme. Victor encompassed the technical demands of the works with complete ease. Her lovely tone and the flowing beauty of her double stops and cadenzas made both works moments of sustained beauty. Following the concert the audience was invited to visit the

exhibition of Old Masters, of Corona Mundi, International Art Center, the affiliated institutions of the Institute, which was kept open especially for this event.

The first junior recital of the season at the Master Institute was given by Susan Fox, Fifi Lazaris, Gladys Needles, Ira Spector, Bernice Feltenstein, Marjorie Sable, Selma Cashman, Clara Bernard, Leonard Sable, Alice Fauerbach, Janet Simon, Mildred Pearson, Martha and Dena Behrman, Ethel Bauman, Frieda Lazaris and Janet Binder. Throughout the program was revealed the high standard of artistry and musicianship given to the children from the very beginning. From the playing of the youngest five-year-old pupil, to the last number, it was evident that the students were being grounded in fine artistic sense and a real feeling for the beauty in each work which they interpreted. The students were pupils of Sina S. Lichtmann, Esther J. Lichtmann, Ethel Prince Thompson and Edward Young, of the piano department, and Herman Rosen, of the violin department.

### A Tea Chez Hageman

On January 29, Mr. and Mrs. Richard Hageman gave a tea in honor of Mme. Louise Homer and Mrs. Louise Homer Stires. Presiding at the tea table were Mrs. Frederick Bierhoff, Mrs. Harrison Irvine, and Louise Lerch of the Metropolitan Opera. Among those present were:

Mrs. John McCormack, Gwendolyn McCormack, Adolph Lewisohn, Mr. and Mrs. Fritz Reiner, Jack Adams, Cecil Arden, Mr. and Mrs. Frederic Steinway, Marion Bauer, George Brown, Mr. and Mrs. Arthur Bergh, Mr. and Mrs. Hartwell Cabell, Mme. Charles Cabier, Gretchen Dick, Albert Hallgarten, Queena Mario, Irma Fuller, H. F. Dawson, Mary Flint, Sam Franko, William Guard, Mr. and Mrs. Edwin Franko Goldman, Mrs. Jessamine Harrison-Irvine, Mr. and Mrs. Yeatman Griffith, Jack Milton, Anne Trevor, Mme. Florence Jenkins, Mr. and Mrs. John Keith, Dr. and Mrs. Frederick Bierhoff, Count and Countess Janni, W. E. Koons, Mr. and Mrs. Julian Clarence Levi, Mrs. Francis Macmillen, Mme. Margaret Matzenauer, Louise Lerch, Mr. and Mrs. W. K. Bond Emerson, Mrs. Alice Furman, Frank Perkins, Mme. Marie Rappold, Marie Tiffany, Mr. and Mrs. Carl Tollefson, Sigmund Herzog, Dr. and Mrs. Percy Friedenberg, Mr. and Mrs. John Barclay, Mr. and Mrs. Frederic Freemantle, Ernest Urchs, Harold Samuel, Mrs. Otto Stanfield, Clarence Axman, Betty Brainard, Marion Telva, Maria Kurenko, Mr. and Mrs. Clarence Adler, Mrs. Stewart Blackton, Mrs. John Morley, Mrs. Felix Salmund, Emilia Ros, Mr. and Mrs. Alfredo Saint Malo, Dr. and Mrs. Charles Osgood, Mr. and Mrs. Lawrence Tibbett, Mrs. Henrietta Wakefield, Mr. and Mrs. Tokatyan, Mrs. A. Walter Kramer, Sidney Homer, Mrs. Granby Billyer, Jane Hillyer, Mr. Curtis, Mrs. Horace Britt, Mrs. James Leay, and many of Mr. Hageman's students.

### Japanese Soprano Travels by Air

Teiko Kiwa, Japanese soprano, on account of the severe snow storms which blocked railroad and automobile travel, flew by plane with her secretary, Antoinette Klinger, and her manager, Mr. Schipoff, from Warsaw to Lemberg in order to arrive in time to fill her engagement in the latter city. She appeared in six performance of *Madame Butterfly* all to sold out houses, and a capacity-house concert, singing in five languages, including Japanese. This is not Miss Kiwa's first experience in plane travel. She employed the same means of transport last season in Switzerland. She is known throughout Europe as the only singer who dares to travel by aeroplane.

A. B.

### Mrs. George Liebbling's Musical Tea

At her apartment in the Hotel Langwell, on January 29, Mrs. George Liebbling gave the first of a series of musical teas. The artists who assisted in the program were Mme. Marcella Roeseler, of the Metropolitan Opera; John Uppman, tenor, and Gladys St. John, soprano, all three accompanied by Julius Berger. Among those present were: Mr. and Mrs. W. F. Henderson, Mme. Julia Claussen, Pavel Ludikar, Lazar Samoiloff, Rafaelo Diaz, Mrs. Sophie

Munde, Mrs. Maria Stewart, Mrs. Bonillon, Miss Glogan, Prof. Pieper-Chevrolet, Dr. Rusard Lynch, Mrs. Douglas Alexander, Hugh O'Donnell, William Feist, Dr. and Mrs. Louis Wolf, and Ethel Cunningham.

### Luisa Espinel Singing Spanish Songs

Nearly all of the numbers on the program of Spanish music in which Senorita Luisa Espinel will make her American debut at the Edyth Totten Theater on February 17 will be new to New York concert-goers. These new importations include three songs from the troubadour period, a cradle song and two pandero songs from Asturian folk music, a Muncira from Galicia, and two gypsy songs from De Falla's *El Amor Brujo*. Also piano sonatas by Blas Serrano, of the eighteenth, and Mateo Albeniz of the early nineteenth centuries, will be played for the first time in America by Julian Huarte.

### Another March Engagement for Crooks

En route to his western concert tour next month, Richard Crooks will sing in Oxford, O., on March 18. Other appearances for the tenor that month include Kansas City, Mo., on March 22, and Lawrence, Kans., on March 24.

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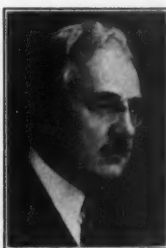
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## ARTISTS EVERYWHERE

Salon Alberti's songs are appearing frequently this season on the programs of prominent artists. Kathryn Meisle is singing Trees and The Hour, and Allen McQuhae is using The Hour and Solitude. Melchior also is among those who are programming Trees. Luella Melius and Suzanne Keener both are using Mr. Alberti's Robin, Robin! and Miss Keener is now adding Trees and Oriental Serenade, the latter a new song published by Carl Fischer. Charles Marshall has used The Hour, and Paul Althouse and Arthur Middletown have programmed Trees and The Hour. Theo Karle has sung Overtones, and James Woodside has been including Solitude and Trees on his programs. Ethel Wright, Tom Fuson and Tom McGranahan have been singing Solitude and The Hour, and have now added Oriental Serenade to their repertory.

"Frederic Baer, at the performance of The Messiah made a tremendous hit in our city; he presented wonderful work. We were all very much pleased, and hope we may have the pleasure of hearing him again." The signer of the foregoing was a prominent official of the Scranton Choral Union. J. Vernon Butler, conductor of the Worcester, Mass., Oratorio Society, wrote the baritone's managers: "Baer rather outdid himself, surpassing his good work of a year ago; he has made himself a favorite here, and will always be warmly welcomed." Similar commendations of the artist's recent successes in The Messiah attest conclusively to Baer's popularity in the role.

Alexander Brailowsky will give his only Boston recital of the season at Jordan Hall on the evening of February 16.

"Julia Claussen's voice is a typically northern organ, clear, warm, of beautiful texture, equally impressive in all positions of a wide scale." Thus wrote the critic of the Los Angeles Express when the mezzo-soprano of the Metro-

politan Opera made her recent first appearance of the season in the California city during her extensive tour of the Pacific Coast. This recital was followed by an appearance with the Los Angeles Oratorio Society in The Messiah; for which Mme. Claussen again received well-merited praise from the critics. At her recital in Eureka, "Mme. Claussen presented a distinguished appearance on the stage and her captivating personality was felt by the audience," according to the Humboldt Standard critic, who further added that to "everyone who heard her there came a fulfillment of beauty." When Mme. Claussen appeared in Phoenix, Ariz., the Arizona Republican stated that "the eloquent silence which followed the most impressive numbers, as of those who listened were loath to dispel the beauty of the last note, was well deserved tribute."

Edna Bishop Daniel's artist pupil, Marguerite de Porcy sang recently at a meeting of The Susan B. Anthony Foundation at the Arlington Hotel in Washington, D. C., and was praised for her exquisite tone quality, for her natural and easy voice production, and for her fascinating interpretations.

Samuel Diamond and Gertrude E. Lyons, pianist and vocalist, blind pupils respectively of Gustave L. Becker and Marie Van Gelder, will give a joint recital at Guild Hall (Steinway Building), February 12. Honoring Lincoln's birthday, Prof. Martin will recite his poem, He Lives (Becker), which later will be sung by Mme. Van Gelder.

Willem Durieux, cellist, is scheduled for a recital at Town Hall, on February 15, when he will present an unusually interesting program, assisted by Marion Carley at the piano and Clarence Dickinson at the organ.

Lynnwood Farnam's second Monday evening Bach recital, on February 14 at the Church of the Holy Communion, New York, will include some of the well known preludes and fugues (G major, G minor and E minor), choral preludes and a trio-sonata. Interest in these Bach recitals is extensive.

The Fiqué Choral concert, with choral music and well known soloists, followed by dancing occurs at Y. W. C. A. Hall, Brooklyn, tonight, February 10.

The Flonzaley Quartet has left for its second Southern tour, which includes the states of North and South Carolina, Alabama, Georgia, and Florida. The quartet returned to New York by way of the Middle West, played Milwaukee (its eleventh visit) on February 7, and arrived in New York in time for an appearance in the concert of the Beethoven Association on February 14. The following day these musicians leave for their season's second New England tour, giving seven concerts in eight days. On February 26, an appearance will be made in Boston in one of the Schelling orchestral concerts.

Paulo Gruppe, cellist, was the assisting artist on January 20 at the Winter Concert of the Plymouth Ladies' Choral, G. Warren Stebbins, conductor. The concert took place at the Plymouth Church Auditorium, Brooklyn Heights.

Frederick Gunster, well known tenor, will give an Aeolian Hall recital, Friday evening, February 11, when he will offer a program of decided interest.



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Cecilia Hansen left for the Pacific Coast on January 8, and gave her first concert there on January 15 at Portland, Ore. Miss Hansen is playing twelve dates on the Coast before returning to continue her engagements in the East. She will arrive in New York the day before her Carnegie Hall recital on February 27. This is the violinist's fourth season in America and the third successive year that she has made a Coast tour. Upon her arrival in America in December she had a three weeks' tour, returning to New York for the holidays.

Marjorie Harwood's recent appearance before the Buffalo Club proved so successful that it has resulted in a return engagement this spring. Miss Harwood had the artistic support at the piano of Arnold Cornelissen, who also gave pleasure in two groups of solos. On February 20 the soprano will appear as soloist with the Buffalo Symphony Orchestra in Elmwood Music Hall. She will sing Lia's aria from L'Enfant Prodigue by Debussy and Dich Theure Halle from Tannhauser.

Evelyn Howard-Jones, English pianist of "brains, temperament and technic," as Ernest Newman put it, has returned to this country and will give an all-Beethoven recital on the evening of February 16 at Town Hall. Mr. Howard-Jones made his New York debut last January so successfully that his first appearance was followed by a second recital two weeks later. "Evelyn Howard-Jones," wrote H. F. Peyser in the New York Telegram, "can boast virtuoso qualifications but directs them to blamelessly musical ends." Following his recital Mr. Howard-Jones will go on a short tour of the United States and Canada.

Ivan Ivantsoff, Russian baritone, who made his first operatic appearance in New York in Rigoletto at the Jolson Theater on January 30, received high praise for his performance of Escamillo in Carmen in Philadelphia three days previous.

Caroline Lowe's pupil, Myrtle Holmes Purdy, recently gave a recital at the Woman's Club of Jersey City. Miss Purdy created a very favorable impression with her first song, Mon Coeur, singing with splendid intelligence, her voice having a rich vibrant quality. The numbers especially worthy of mention were: Curran's Life, Terry's Answer, and Russell's Vale. Miss Purdy displayed painstaking training, which includes breath control, free, easy production, distinct articulation and finish. Lewis Woodruff furnished accompaniments and Vest Dunning contributed some interesting imitations of bird-calls.

Lea Luboshutz, violinist, and William Simmons, baritone, will give a joint radio recital in Toronto on February 24 under the auspices of Atwater Kent.

Francis Macmillen, after his engagement in Mt. Vernon, O., on January 25, returned to Washington, D. C., where he played on the evening of January 26 before starting his southern tour in Montgomery, Ala., on January 28.

Antonio Meli, baritone, who recently gave a successful recital at Aeolian Hall, will give a program of songs and ballads at the Harvard Club on February 20.

Elly Ney, Beethoven Centenary pianist, opened her American tour on January 10 in Albany, with successive January engagements taking her swiftly to the Pacific Coast, where her schedule called for an appearance on January 17 in her new "home town" of Portland, Ore. Here she was programmed to share the platform honors with her husband, Willem Van Hoogstraten, conductor of the Portland Symphony Orchestra.

Mrs. Paterno, wife of Dr. Paterno, well known contractor, recently gave a large reception at the Paterno Castle on the heights above Lafayette Drive, at which she was made "an Indian princess" in an elaborate ceremony conducted by the Camp Fire Girls. Mme. Ciaparelli-Viafora, well known soprano and voice teacher, added to the pleasure of the afternoon by singing a short program of song.

Fred Patton was engaged for another performance of Sharpless in Puccini's Madam Butterfly in Washington, D. C., on January 21. Incidentally, this baritone is rapidly becoming as much in demand for opera as for concert as his decided flair for this kind of singing develops.

Francesco Pelosi, director general of the Philadelphia La Scala Grand Opera Company, announces that the first appearance with his company of Riccardo Stracciari will take place in Rigoletto on February 12 at the Metropolitan Opera House. The baritone comes to America for his appearances with this company, and will sing in Philadelphia at least six times. He also will be heard with the company in Newark, N. J., Jacksonville, Orlando and Tampa, Fla., and in other cities. In addition to Stracciari, the cast for Rigoletto includes Pina Caravelli, a new arrival to join the La Scala organization, who comes to Philadelphia from successful appearances in Europe and South America.

Beatrice Pinkham, pianist, participates in the Bach revival by playing a prelude and fugue from the Well Tempered Clavichord at her second recital in Town Hall, New York, on the evening of February 17.

The Pro Arte String Quartet, which made such a successful first tour in America this season, returned to Brussels the first of January and after a rest of two days at home started on a European tour which takes them through Holland, England, Germany, Switzerland, France and Spain. Their popularity abroad is as great as the popularity they now enjoy here in America.

The Reading Choral Society, N. Lindsay Norden, conductor, has begun rehearsals on Henry Hadley's Music—an Ode, which will be given in Reading, Pa., the latter part of April, assisted, as usual, by a portion of the Philadelphia Orchestra. Mr. Hadley will be present at that time and conduct an excerpt from one of his symphonic works.

Paul Roes, pianist, gave a program for the MacDowell Club on February 6, in the new club theater, 155 East 73rd Street, New York. His first western appearance is scheduled for Chicago on February 20.

Gilbert Ross, violinist, played at Cheshire, Conn., on January 14 in joint recital with Isabel Richardson Molter, and



Mr. James Massell

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Mrs. Nina Massell



on January 17 he was heard in solo performances in Norwich, Conn. A recital was given at Jordan Hall, Boston, January 18, and the following day there was an appearance at Montclair Academy, Montclair, N. J. January 20 found the violinist playing at the Madrigal Club, Yonkers, and a New York recital was given in Aeolian Hall on January 22. Another recent appearance was with the People's Symphony Orchestra in Boston on January 23.

**Dr. Alexander Russell**, concert director at Wanamaker Auditorium, and director of music at Princeton University, delivered a notable address at the Rochester convention of the National Association of Music Teachers. This address, full of musical meat, with reference to modernists, jazz hounds, radio, leading orchestras, and many original observations may be had in pamphlet form.

**Michel Sciapiro** and **Henry Hadley** gave a musical of unique interest at the Michel Sciapiro studio, the guest of honor being Henry Hadley, whose piano quintet in A minor was played. This beautiful work, with melodic freshness and distinguished workmanship, was composed in Europe some years ago. Mr. Hadley derived inspiration for the particularly ingratiating andante from a nearby cathedral in Paris. It was the first time that Henry Hadley participated in his own quintet at a studio musicale and his presence at the piano was the signal for much enthusiasm on the part of artists and audience. The players were Mr. Hadley, Michel Sciapiro, Amadeus Sciapiro, David Reggel and Paulo Gruppe. As the concluding number on the program Michel Sciapiro's *Tusitala*, a fantasy for string quartet, was played. This composition was given with great success at the spring festival at Prague, Czechoslovakia, by the celebrated Sevcik-Lhotsky Quartet.

**Germaine Schnitzer**, pianist, will give a piano recital at Aeolian Hall, New York, on February 20. Her program contains among other works two compositions unknown to this country, a sonata by Blas Serrano (1770-1810) and a sonata by Padre Antonia Sober (1729-1783). These works are from *Sonates Anciennes d'Auteurs Espagnols*, arranged by Joaquin Nin.

**Louise Stallings'** Chicago recital on January 11 brought her much praise from such well known critics as Devries, Gunn, Stinson, Rosenfeld, Moore, and Hackett. The American mentions the standees, her charming personality and melodious voice, the sympathy and artistry of her interpretations, color and timbre of tone, and concludes with "She gives pleasure because she understands nuance and atmosphere; one cannot wish to hear lovelier mezzo-voice effects, nor diction more remarkable."

**Joseph Szigeti** was highly successful at his recent appearances in Havana at the Pro Arte Society's concerts. His programs contained works by Bach, Mozart, Debussy, Stravinsky and Milhaud which had never been played in Havana before. The course this season includes appearances by Galli-Curci, Gigli, Gieseking, Rosa Ponselle and the Cleveland Orchestra.

**Ruth Thompson** had great success in Rome, Italy, as Mimi. Newspapers of Rome, among them *Il Messaggero*, *Il Piccolo* and *Il Tevere*, not often aroused to enthusiasm about foreign singers on the Italian stage, said she achieved an unqualified success as Mimi (*La Boheme*) at the Eliseo Theatre. They eulogized her beautiful, velvety voice, excel-



H. E. Towle photo

SCENE FROM THE DRAGON OF WU FOO

lently schooled, and her superior talent as a singer and actress. Miss Thompson is a product of the Sapiro studios, having studied several years in New York both with Maestro Sapiro and his wife, Clementine De Vere. Her previous success in Naples as *Madame Butterfly* began her Italian operatic career, in which she bids fair to attain exceptional heights.

**Nevada Van der Veer** sang that month in St. Paul, Minneapolis and New Orleans, with the Minneapolis Symphony Orchestra under Verbrugghen.

**William Walter**, managing director of the Curtis Institute of Music, Philadelphia, has offered his resignation, to take effect June 1, and it has been accepted.

**Arthur Warwick** presented Ernesto Berumen, well known pianist, in an entire Spanish program on February 1 at his studio, for the pleasure of his many pupils. A repetition of this program will be given at Aeolian Hall on the evening of February 20. His listeners were most enthusiastic and the entire evening was thoroughly enjoyed socially as well as artistically.

#### Althouse Soloist at Coolidge Breakfast

Paul Althouse sang another performance of *Madame Butterfly* in Washington, D. C., on January 21, under the musical direction of Jacques Samossoud, and previously to that had distinguished himself in concert at Lancaster, Pa., on January 10. Another interesting engagement was his appearance as the soloist of the Congressional Club of Washington, D. C., February 4, at a Breakfast given at the New Willard Hotel in honor of The First Lady of the Land, Mrs. Calvin Coolidge. Mr. Althouse sang operatic arias and songs.

#### Birchard Operetta Has Premiere

On January 22 the first performance of *The Dragon of Wu Foo*, the latest Birchard operetta, libretto by David Stevens, music by Charles Repper, composer of *Penny Buns and Roses*, was given at Collins Hall, Boston, by the Music Club of the Teachers' College of the City of Boston, under the direction of Grant Drake. Both the work and its production call for the warmest praise. Mr. Stevens has written a story which would be hard to improve upon as a vehicle for light opera. It is fantastic, yet at no time does it outrage credulity. It is now humorous and gay, now touched with tender sentiment.

Mr. Repper has written music to which it is a sheer delight to listen. He has wisely avoided any pallid imitation of the *Mikado*, though the Oriental theme might have provided him with an excuse to do so, and has composed music in the American idiom as expressed by his own individuality. His graceful melodic line, enriched by a very real and delicate feeling for harmony, has produced music whose gaiety and spontaneity are irresistible. When the situation calls for it, he can imbue his music with an emotional charm that is very unusual. Here, one may say with satisfaction, is distinctive and individual work which could have been produced nowhere but in America.

The performance was a spirited one, and greatly delighted the audience. The setting and costumes were charming. Grant Drake led the musical numbers with his usual artistry and enthusiasm.

#### Heinberg for Prague Post

Hans Wilhelm Heinberg has been chosen first conductor of the German Landestheater at Prague, as successor to Alexander Zemlinsky, who has taken a post in Berlin.

# "ROISING THE RUSSIAN"

—H. T. Parker.

## NEW YORK

*Times*, Oct. 20, '24, Olin Downes.

"Thrilled his hearers by his imagination and emotional powers."

## BOSTON

*Transcript*, Jan. 4, '22.

"Rosing, remarkable Russian, a singer bearing personality, picture, passion in his tones. Sings vibrantly, freely, clearly."

"Again out of Russia comes the 'new singing.'"  
—H. T. Parker.

## CHICAGO

*American*, March 9, '22, Herman Devries.

"Rosing is more than a tenor—he is a brain—a heart—a temperament and a talent."

## SAN FRANCISCO

*Examiner*, Jan., 1923, Redfern Mason.

"Rosing captivates audience—has voice of amazing beauty."



Photo by Morse, N. Y.

## DUBLIN

"Rosing surprised us, touched us, thrilled us. No Irishman today could render the Irish Famine Song with such emotion."

## TORONTO

*Daily Star*, Sept. 28, '23.

"Russian tenor came—sang—conquered."

## VANCOUVER

*Sun*, Feb. 6, '23.

"Russian singer creates furore. His voice sang, soothed, loved, jeered, pleaded, slayed, slept and died—so sincere is Rosing's art."

## ENGLAND

### LONDON

*Sunday Times*.

"Rosing is unique."

*Morning Post*, 1921.

"England has no rivals to Mr. Rosing's magnetism."

## LIVERPOOL

*Evening News*.

"Rosing, the incomparable 'Meistersinger.'"

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## THE MUSICAL COURIER EXTRA

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NEW YORK FEBRUARY 10, 1927 No. 2444

Wagner's "Ring" is set with precious melodies and glittering orchestration.

Each time a new American opera is produced, another star should be added to our national flag.

One billion dollars will be spent on new and old American golf courses this year, and yet there seems to be not one cent in our country for a National Opera, Theatre, or Conservatory of Music. Even Cuba, America's little neighbor, educates its gifted artistic young persons at Government expense.

Just a reminder that the contest for a new setting of America the Beautiful by Katherine Lee Bates, for the \$500 prize offered by the Past Presidents' Association of the N. F. M. C., closes on March 1. Manuscripts are to be sent to the chairman of the contests, Mrs. W. A. Fisher, 362 Commonwealth Avenue, Boston, Mass.

At its concert on February 19, the Oratorio Society will present the first performance anywhere of a new work by Malipiero. It is called The Princess Ulula, for chorus, soloists, and orchestra, and in it the composer has harmonized and set for chorus a number of unfamiliar Italian folk songs, which he has combined into a connected story. Albert Stoessel will conduct.

John Charles Thomas soared over New York last week in an aeroplane and sang through some sort of an amplifying device so that the public a mile beneath him could hear and enjoy. No doubt the next move will be grand opera with scenery and costumes from the air for the whole world at once. The only trouble will be that it will hold up traffic and stop work. Well, if John Charles is concerned in it, it will be a pleasant holiday.

The Temple Emanu-El choir, with its able conductor, Lazare Saminsky, is stepping outside the synagogue for the first time to give a concert at Town Hall on February 19. With a list of excellent soloists, the Choir sings a very eclectic program, including composers that rank from Handel to Pizzetti, and an original work by Mr. Saminsky. The Choir—ninety-five per cent. of the members of which are Christians—is reported to be one of the best trained choral bodies in America. It will be interest-

ing to compare them with such organizations as the St. Olaf Choir or the Dayton Westminster Choir, both of which have been here this winter.

Lawrence Gilman falls occasionally into the habit of the late James Gibbons Huneker of digging up a buried one, just to puzzle his readers. His latest is "laetificant." That is what he said Aaron Copland's piano concerto was. Well, we were not particularly struck with it ourselves, but we never called it anything as mean as that.

It would seem pretty nearly impossible to say anything new on the subject of scales, but Max Jacobs has done it in his new book, just published by Ditson, entitled Modern Scale Studies. They are certainly modern, and so difficult, some of them, that the violinists of an earlier generation would have found them nearly impossible. New times, new manners! If the players of Beethoven's time had had these scales to practice on they would not have said that the great master's last quartets were unplayable. To students of the Jacobs' scales they will prove mere bagatelles of sight reading.

One of the results of the work of the American Section of the International Society for Contemporary Music is apparent on the program just issued for the League of Composers' concert announced for February 13. The American section of the I. S. C. M. has for its principal duty the selection of American works to be offered for performance at the annual festivals of the Society. Incidentally the American section endeavors to bring to the attention of American concert givers any worth while compositions, whether the works of its composer are accepted for performance abroad or not. An American composer whose name is now brought forward as a result of these activities is Ruth Crawford of Chicago, one of whose compositions is scheduled to be given by the League of Composers. It is to be hoped that gradually the International Society will accomplish its purpose, which is to act as a clearing house for American composers. American composers who are writing chamber music or orchestra music will do well to communicate with the music committee of the International Society.

Modern Music, the quarterly review published by the League of Composers, is just out for January-February, 1927. This excellent little booklet contains the following articles: Honest Antagonism, by Henrietta Straus; Jazz Structure and Influence, by Aaron Copland; Impressionists in America, by Marion Bauer; East Meets West, by Lazare Saminsky; A Glance Toward the Left, by Pitts Sanborn; Critics, Publishers and Patrons, by Howard Hanson; In Retrospect, by Frederick Jacobi; For the People, by Alexander Fried, and The Ballads of the Nineties, by Newman Levy. There is by far too much material here to be condensed into the limited space at our command for review. All of the writers whose names are in the above list are too well known to require introduction to readers interested in music. There is a good deal in this issue that will be informative, and perhaps a good deal with which one will either vigorously agree or equally vigorously disagree. This is to be expected with all matters pertaining to modern music as this review does. But the only way to find out things about modern music is to read just such articles as are here offered. We recommend it with pleasure.

Who says that interest in music is not spreading throughout all America? The other day—so says Oscar H. Hawley, director of the Iowa State Symphony Orchestra and professor of music at the Iowa State College, Ames, Iowa—there was a contest of rural orchestras held there, in which no less than seven from various counties competed for a large silver cup. "This," he states, "as far as I know, was the first competition of rural orchestras, and great latitude was allowed the competitors in the matter of combination of instruments, number of players, and selections to be played. Of the seven orchestras only one was bad. Of the others, the one which won first prize was as good as any orchestra of fifteen players I have ever heard outside of the profession. They played Schubert's Military March No. 1 with all the style of a symphony orchestra. Their clarinet and oboe players had really beautiful tones. Everyone of the players lived on the farm. But (that is the big item) they were trained and led by a farmer who studied violin in the Kaiser Wilhelm high school in Berlin and who was brought up in music as I was (much more so, I should say) but who liked the life on the farm and so came to America and has been a farmer in Iowa ever since—that is, for fifteen years. He can play the fiddle, too. I do not know when I have so enjoyed listening to a bunch of amateur players."

## THE CIRCUS

An entirely unexpected result of the Pro Musica concert of Saturday a week ago was the reaction of certain gentlemen of the press to the symphony of Mr. Ives, heard on this occasion for the first time anywhere. It has long been predicted that American music would follow, in at least one particular, the course that has been followed by all of the world's art; that, like all art, it could never be of national importance unless it rose from the soil. This simply means that people like to hear about themselves, like to have their own sentiments made the basis of their art, like to feel that their own idiom is at the foundation of whatever the native artist creates. It appears that some of our critics have been so impressed with this "self-expressionistic" side of Mr. Ives' dreadful symphony that their critical judgment went on a holiday. It is to their honor that this is so. The critic may be coldly critical of the works of strangers; he may be coldly critical of the works of his own countrymen if those works do not speak to him of something very close to his own heart; but he cannot (or at least should not) be coldly critical of native work that creates sympathetic vibrations in his own most intimate inner consciousness. It must be acknowledged that some of the critics on the daily papers (and the Musical Courier critic as well) failed to vibrate to Mr. Ives' music. Olin Downes of the New York Times and Lawrence Gilman of the Herald Tribune did.

Mr. Downes says: "At the risk of appearing provincial, chauvinistic, this writer records that his preference among the new works of the afternoon was for the music of Mr. Ives. . . . There is something in this music; real vitality, real naiveté and a superb self-respect. . . . There is no apology about this, but a 'gumption' as the New Englander would say, not derived from some 'Sacre du Printemps,' or from anything but the conviction of a composer who has not the slightest idea of self-ridicule and who dares to jump with feet and hands and a reckless somersault or two on his way to his destination. . . . The picture of the Concord Fourth of July is really amusing, really evocative of the spirit of that time and day. . . . The scabble of war songs and brass band tunes that all the villages knew, the noise of the circus, the blare of the band, are in this eccentric symphony, with its holier-than-thou hymn tunes, its commotion, its rowdiness, blare and blare. . . . It is genuine, if it is not a masterpiece, and that is the important thing."

Mr. Gilman speaks in the same vein: "Of the two movements from Mr. Ives' Symphony we must say that we wished we might have heard the two other movements that were omitted. Mr. Ives is an American, and his symphony is the musical testament of a New Englander; but in this instance he has no need to ask us (in the biting phrase of Philip Hale) to 'cover mediocrity with a cloak of patriotism.' This music is as indubitably American in impulse and spiritual texture as the prose of Jonathan Edwards; and, like the writing of that true artist and true mystic, it has at times an irresistible veracity and strength, an uncorrupted sincerity."

In both passages above quoted we fear that the critic's wish was father to the thought, that he saw things in this symphony that are not really there. Our own feeling towards the work was that it was a desperate effort on the part of the composer to be American, and that he lacked both talent and technic to accomplish his aims. Nevertheless, we cannot but feel that the critics who write as above quoted point out a truth that is very important; that the only music that will be really national will be music which tells of American things in an American way. Certainly this must be true of America as it has always been true of every land. German, French, Italian, Spanish, Russian, Scandinavian music is as different as possible. Each uses the same scale and structure, yet the essence is not the same; and the essence in each case speaks, somehow, of and to the people of the country from which the idiom comes.

But that does not mean that the composers who have made artistic use of these national idioms have actually quoted hymn tunes or folk tunes. European national musical idioms go far deeper than that, and so must American national musical idioms. When American composers possessed of both talent and technic discover this fact we will begin to have American music.



## VARIATIONS

By the Editor-in-Chief

These lines are being written in Havana, a city that has held our fancy since childhood, when we used to hear stories about the brilliancy of grand opera in the Cuban capital, and how the Spaniards shot every native who loved his land too much. Later, one of our pet heroes was Maximo Gomez, both as a patriot, and as a famous race-horse.

Always we have had a keen longing to see the island where sugar, pineapples, coconuts, bananas, figs, mangoes, coffee, paw-paws, untrained parrots, Capablanca, the present world's champion at chess, and fat Havana cigars with gay gold bands, make their home.

Well, here we are, and let us record the statement that we are not disappointed. We have seen the spot where the old Havana Opera used to stand; we have visited Morro Castle and Fort Cabañas, where the walls are marked with the bullets which killed the Cuban martyrs; we have seen all the exotic fruits grow, and have partaken of them in their very lairs; we have watched sugar being made from cane; we have been at the grave of Gomez; heard parrots chatter that couldn't speak a word or sing; had an interesting conversation with Capablanca; and even have given up our habitual cigarette-smoking, to suck luxuriously a thirty-five cent Corona Perfecto, which we selfishly felt must cost at least one dollar in New York.

Furthermore, after arising each morning, gazing at a sunshiny sky, and reading the thermometer at around 70° Fahrenheit, we have picked up the local newspaper and gloated with vicious satisfaction over the news of blizzards and zero temperatures in that Arctic region known as the United States (We Cubans wear straw hats in the daytime, hold on to them when the brisk trade breezes blow their welcome puffs in the afternoon, and cover ourselves with blankets in bed, during the unfailingly cool nights.)

Moreover, this chronicler, an uncompromising foe of social and political hypocrisy as it is practised by Anglo-Saxons, has consorted with a people who do as they like within reasonable bounds, and do it openly, and without fear of violating any lengthy code of stupidly restrictive laws. Liquor is sold and displayed everywhere, even on street stands (and not drunk to excess, be it remarked); roulette is played at various licensed establishments, lotteries are operated by the government, cock-fighting and horse-racing are permitted even on Sundays, and at the race-track, betting takes place with money exchanged openly between the bookmakers and the public.

While those are not the highest possible ethical pastimes, at least they may be indulged in freely by persons who like them, and without hiding, skulking through back doors, whispering, and throwing dust in the eyes of the police. (Several uniformed minions of the law were among the betting and shouting crowd around the cockpit on Sunday, January 30.)

On the other hand—and ethically and artistically speaking—the Cuban Government gives subventions and endowments to its talented young artists, and sends them to foreign countries for finishing studies when they have completed their education in their native land.

Is it any wonder then, that outwardly the Cubans are a gay, carefree, laughing, happy people, who adore their open-air, sunshiny, and truly free country?

Havana has its Teatro Nacional, which is one of the handsomest opera houses in the world. However, the edifice does not belong to the Government, but to a private club. And thereby hangs a tale.

Anyone who thinks that London and New York lead the world in club life, does not know his club life, does not know his club statistics. In Havana, nearly everyone, wealthy and middle classes included, belongs to a club. The largest one is the Centro Gallego, and it has 59,000 members. A membership of only a few thousand less belongs to the Centro De Dependientes. All the clubs are at the same time mutual benefit societies. They have their own bank, hospitals, doctors, and dentists, free of charge to the members. All sorts of lessons (including music) in the arts, sciences, mechanics, commercial courses, lectures, may be had at the clubs. The Dependientes has the largest, and most magnificent marble ballroom in the world. The Gallego owns the Opera House and maintains a country club. The majority of the members of all the clubs are clerks, shopkeepers, workers of every kind. The man in Havana who does not belong to a club is one

of the curious sights of the city. However, women, too, have their own clubs.

The clubs are models of organization and power. They play an important role politically in this island. Think of the number of votes represented by the Centro Gallegos. How any New York political leader would like to be president of a club with 59,000 votes!

In our party at the Centro Dependientes was a prominent New York real estate magnate. He looked at the lovely, large, empty ballroom, and said, "What a loss of earning power and productivity." Thereby proving again that the commercial supremacy of America is no mere accident, but the result of alert practical grasp, and opportunistic vision.

The architecture of Havana is a unique blend of the medieval and modern styles in design and structure; narrow, crooked streets in the ancient districts delight the lover of old vistas; broad driving boulevards, and tree-lined residential avenues, comprise the new sections, for the eye that prefers the modern topography.

Arches, columns, colonnades, arcades, peristyles, balconies (with artistic wrought iron much in evidence) are part of the fronts of nearly all the buildings. The classical manner is general. All the stone and composition material gives the impression of marble. It is a white city, to which the almost constant sunshine lends added brilliancy.

The main drive, the celebrated Prado, leads to the ocean, where a horseshoe-curved shore line rises on one side into a promontory crowned with Morro Castle, and the fortress of Cabañas. You cannot escape Morro. It ranges high above the city. It has a lighthouse calling attention at night. Morro is the first thing and the last you see from the ship. At precisely nine o'clock each evening a gun booms from the ramparts of Morro. Every waking citizen of Havana then glances at his watch to see if the timepiece is right. This custom is one and a half centuries old.

Of monuments, the Maine Memorial reminds Americans and Cubans how closely the great naval disaster is linked with the present political independence of the island.

A statue that has its amusing aspects is that of the late President Zayas, who erected it to himself while he was in office to memorialize his achievements, and he also made the dedicatory address. He must have had a sense of humor, for several reliable Havanaes informed the present chronicler, that some of the Zayas official activities did not exactly result in the impoverishment of his pocket.

American protection may have influenced all the Cubans to gratitude for awhile, but that feeling has given way in some radical quarters to the fear that the island may lose much of its individuality, localism, and even charm, under the un-Latin business energy and push of Uncle Sam and his family.

Skyscrapers already rear their hideous heads above the two and three-story sky line natively characteristic of Havana, and the skeletons of other giant American structures are climbing upward and causing the sun to shadow. Along the Malecon, the ocean driveway, that commercial world conqueror, Mr. Ford, has built himself salesrooms and a factory for his rolling stock. Havana has its full share of Ford cars in various states of preservation, some in their natural, naked sable beauty, others camouflaged with all sorts of painted outsides and foreign bodies. Apparently, most good Fords, when they die, go to Havana. Some of Mr. Ford's competitors here, are Mr. Marmon, Mr. Packard, Mr. Buick, to name only a few.

Street signs bear such legends as Firestone, Good-year, Coca Cola, Wrigley's P. K., Arrow Collars, and—wonder of wonders—"Compuesto Vegetal, Lydia E. Pinkham."

The Browning case was headlined all week in the American newspapers here. Swift & Co.'s warehouse is the first building one sees after leaving the dock upon arrival. Just now there is a convention of the Hundred Pointers of the National Cash Register Co. All over town one sees—as in Keokuk, Ia., or Wappinger's Falls, N. Y.—placards reading, "Welcome, Hundred Pointers."

Hundred Pointers, be it remarked, are those eminently talented fellows who have sold all of, or more than, the number of Cash Registers allotted for disposal in certain districts. As a reward for their genius, the Hundred Pointers were put on a steamer specially chartered by the Cash Register Corporation, and the good little boys were given a

good time in Havana—with a few meetings, of course, at which orators explained how yet more Cash-Registers could be sold next year. Those of the virtuosi who had exceeded their quota for 1926 were permitted to wear caps adorned with gold stars.

One such decorated Hundred Pointer, who evidently had exceeded also his quota of liquid refreshment, remarked fortissimo in the lobby of the Sevilla Hotel, "What this town needs is less palms, and more pep."

The film theaters were showing Valentino reels and pictures of the Dempsey-Tunney combat in Philadelphia.

"La New York—Correct Dress for Men," somehow is a sign that, to our notion, did not harmonize with the avenue of royal palms where we saw it.

"Valencia" is the popular song of the moment in Havana. The café orchestras and bands play jazz rather poorly, but put much rhythmic charm into the Cuban music, with its strong Spanish flavoring.

Jai Alai, the great national athletic game of Cuba, is one of the most exciting sports imaginable, requiring unceasing skill and limitless endurance. It combines the chief features of tennis and handball. The spectators bet on practically each play, and the entire game is accompanied by their clamor and that of red-capped bookmakers, as fortune favors one team or the other, and causes the odds to shift constantly. Meanwhile a band blares the loudest kind of music, and groups of the onlookers burst into explosive bellows of anger and unadorned invective whenever an error is made on the side which they are supporting. We were rendered almost deaf at our first visit to the Jai Alai. Thereafter, we fear that we became part of the critical chorus.

If you must know what the delicious Presidente cocktail is made of, try mixing Bacardi rum, French vermouth, curacao, and grenadine, with the Bacardi predominating.

The evil doer who introduced us to the Presidente cocktail was Andres De Seguro, baritone, impresario, and international promoter, who is known by sight and fame to everyone in Havana. During the first walk we took with him, he was greeted (and embraced) by dozens of his male friends, including Senators, members of the Cabinet, singers, actors, Andres Castanos (the Cuban heavyweight pugilist), bootblacks, newsboys, hotel porters, taxi-drivers. Finally we passed the open bar known as Sloppy Joe's, and the chief dispenser called out a greeting to De Seguro. Then followed the sampling of the Presidente, and a procession of subsequent helpings. De Seguro had an opera company here last year, of which Gigli and Bori were the leading attractions. Everyone is begging him to give another operatic season in Havana next Spring.

The recent hurricane did frightful damage here, much more than the Havanaes like one to advertise. Thousands of the strongest trees were torn up by the roots, and still lie strewn about the roads in the suburbs. The Prado now is practically a newly planted park. The massive bandstand at the ocean end of that magnificent drive was lifted bodily and blown into the sea. We expressed sympathy and horror to one Havana citizen, but he merely said: "What would you? Nature gives, and Nature takes away. We love our city and are proud of it. Before the last puff of the hurricane had spent itself, we were already repairing the damage. Don't you think we have done well?" As a matter of fact, miracles of rebuilding were accomplished. Eight hundred men were put to work at the racetrack, to erect a new grandstand roof of steel, the former one having sailed away on the winds. That was three weeks before the races opened, and when the northern horseowners arrived they did not even know that the plant had been damaged. "That was one thing which American 'hustle' taught us," commented our philosophical informant.

Horse-trainers at the racetrack are referred to on the program as "maestros."

American smokers of Lucky Strike cigarettes are horrified to discover that they cost sixty-five cents here, as a protective measure to help the sale of the local product.

Rosa Ponselle is in town, for two recitals. She was seasick during the crossing from Key West. "However," she confided to us, "that didn't distress me nearly as much as the thought that I am to sing



some of my numbers here in Spanish, where that tongue is native." Andres de Seguro gallantly offered to give her an eleventh hour of coaching in some of the tricky consonantal combinations.

Suzanne Lenglen interested the Havana men with her tennis, and the señoritas and señoras with her much advertised Parisian modes.

We were a member of the jury that gave a National Federation of Music Club's prize for piano playing several years ago in New York to a young Cuban named Enrique Ros. We met him here this week, and he told us great things about his work with Josef Hofmann, whose class he has been attending in Philadelphia.

The present budget is not a musical letter in any sense, but a workman never gets far away from his tools, and we have run across various Cuban items of tonal interest, and we shall publish them in the next installment of Variations.

Our limited knowledge of Spanish has been a serious handicap in our reportorial activities. We addressed our best selected Spanish to a taxicab driver. He answered stolidly: "I no speak-a ze English." We had told him to take us to the bank. However, the vehicle pulled up in front of a brewery. Maybe he recognized us as a musical editor.

Examination of two ancient pianos at the clubs spoken of heretofore revealed that one was a Baldwin, and the other a Brambach.

Shoe-shining is a distinctive institution in Havana. The process lasts nearly half an hour, and costs about fifty cents. The result, however, is polished art of a radiant brilliancy which lasts for several days.

The Havana Yacht Club has a home and surroundings second in sumptuousness to none in the world. However, one American visitor to the palatial establishment gazed about in searching wonder and inquired meekly: "Where are the yachts?"

There is an Edificio Carreño in Havana.

Gigli gave a recital here the other day, and then acquired another small fortune at the race-track next afternoon.

The most valuable piece of ground in Havana is occupied by a jail. "They ought to charge the prisoners with rent," commented our friend, the realtor.

In every room at the Hotel Sevilla is a corkscrew.

Lottery tickets are sold in the streets.

The most toothsome things in Havana are crushed pineapple and coconut ice cream.

Havana isn't as great as Chicago, however. There hasn't been a murder here this week.

And now, all aboard the S. S. Siboney for New York.

LEONARD LIEBLING.

## A BUILDER

That intrepid musical explorer, Ernest Ansermet, has made a place for himself in the musical history of South America. It is due to him, and to him alone, that regular symphony concerts have become an institution in the great country of Argentina, which heretofore depended on casual visits from baton stars. During the last season—his third in Buenos Aires—the Philharmonic Orchestra gave twenty-seven concerts under his baton, and after the last concert the critic of the leading paper, *La Prensa*, wrote: "The name of Ernest Ansermet will figure in the musical history of Buenos Aires as that of the man who has implanted in the country the symphony concerts which so many others, for nearly twenty years, had tried to incorporate in our artistic life, without great success but nevertheless with this result—that they prepared the background for the *Asociacion del Profesorato Orquestal*, with its orchestra and its chief."

New proposals have been made to Ansermet for next season, and one may hope that the institution which the gifted conductor has founded, will become permanent. Meantime, Mr. Ansermet continues his fine record as conductor of the Geneva Orchestra, which also owes its present pre-eminence to him, for

he has been its sole conductor for nine years. Ansermet's success is, of course, due chiefly to his great qualities as an orchestral educator. Individual and distinctive though he is as an interpreter of music, he is not of the virtuoso type of conductor but places his chief stress upon his organizing faculties. It is by virtue of these that he builds his orchestras, and builds them for permanence.

## BERLIN

(Continued from page 5)

Symphony, which, not having been heard for several years, made a surprising impression. I would not be astonished if the whim of fashion would soon turn toward Mendelssohn once more. Bronislaw Huberman, finely accompanied by Dr. Unger, played the Brahms concerto with an altogether superior mastery, profound sentiment and noble tone.

Erich Korngold, the once world-famous child prodigy from Vienna, has now, in his early manhood, turned into an excellent musician, familiar with all the twists and turns of the intricate métier, but lacking, alas! that quality of spontaneous and fresh invention, which made his juvenile efforts so extraordinary attractive.

Korngold has written a piano concerto for the left hand alone, expressly for the use of Paul Wittgenstein, the well known and remarkable one-armed pianist. It is, of course, an ungrateful task—to write a concerto for the left hand, as the ideas of concerto and one-hand playing exclude each other. But even taking into consideration the unfavorable conditions and the resulting lack of pianistic effect, the musical contents of the score are rather too insignificant. A pretentious, showy make-up of echoes from Liszt, Wagner, Strauss, Mahler, etc., cannot conceal the emptiness of Korngold's invention. Paul Wittgenstein played his over-laden and difficult part with admirable skill, but he was inadequately accompanied by Felix Maria Gatz, the self-appointed conductor of the "Bruckner Society."

### SCHNABEL'S BEETHOVEN CELEBRATION

The Beethoven Centennial has begun punctually, and the master is being honored on all sides; hardly anywhere, however, in so worthy and reverential a manner as in the Volksbühne by Arthur Schnabel. This great artist has undertaken the enormous task of playing all the thirty-two Beethoven sonatas in seven recitals. The public has immediately appreciated what this means, and therefore, these Schnabel recitals constitute a memorable event in the musical life of Berlin. Two of the concerts have already taken place, and it has become evident to everybody that Schnabel is giving us something precious and incomparable; it is a revelation of the purest and highest art of piano playing in the humble service of the most wonderful body of keyboard-music in existence. Every musician, of course, believes that he knows his Beethoven sonatas well. Yet when Schnabel plays them, one after the other, one discovers that one has known them only in a more or less fragmentary fashion.

The Léner Quartet has given two recitals, evincing again those extraordinary qualities of ensemble playing, of cultivated musicianship and charming tone which have made it celebrated in international musical life. Haydn, Mozart, Beethoven, Brahms, César Franck (with Olga Loeser-Lebert at the piano) were thoroughly enjoyable—much more so than two rather weak, though pleasing, Serenades by the Belgian composer, Joseph Jongen and Goossens' rather vaguely constructed Fantasy quartet.

Hortense Huserl, a well accredited young American pianist, pupil of Schnabel, confirmed her last year's success by playing a romantic program with technical finish and refined musical taste.

Finally, mention may be made of a song recital, given by Pauline Dobert, a singer of fair vocal means and intellectual power. She was well accompanied by Issay Dobrowen, that versatile musician, who excels in so many fields. Songs by Borodine, Mussorgsky and Taneiev were especially impressive.

DR. HUGO LEICHTENTRITT.

## Ann Arbor Festival Announcement

Internationally known opera stars, concert singers and instrumental soloists will appear at the Thirty-fourth Annual May Festival in Hill Auditorium, Ann Arbor, Mich., May 18 to 21. Rosa Ponselle, Schumann-Heink, Sophie Braslau, Tokatyan, Lawrence Tibbett, Ernest Hutcheson, Lea Luboshutz, Betsy Lane Shepherd, Elsie Baker, Arthur Hackett, William Simmons, Lois Johnston and James Wolfe are the soloists scheduled for appearance. The artistic accomplishments of this notable group of musicians will be supported by the University Choral Union, under the baton of Earl V. Moore, musical director of the festival; the Children's Festival Chorus of 500 voices, under Joseph E. Maddy, supervisor of music in the Ann Arbor public schools; and the Chicago Symphony Orchestra, conducted by Frederick Stock.

As usual, the festival will consist of six concerts, four evening programs beginning on Wednesday, May 18, and continuing until the following Saturday evening, with matinees on Friday and Saturday. The Wednesday and Friday evening concerts will be of a miscellaneous nature, and will be known as artist concerts, whereas the Thursday and Saturday evening programs will be given over to large choral works. Beethoven's Mass in D will be offered on Thursday evening in commemoration of the centenary of that distinguished composer, and Bizet's opera, *Carmen*, will be given Saturday evening. Afternoon programs will provide opportunities for two instrumental programs. Friday afternoon Lea Luboshutz, Russian violinist, will supplement the offerings of the Children's Chorus, while Saturday afternoon Ernest Hutcheson, pianist, will play with the Chicago Symphony. The Choral Symphony by Gustaf-Holst will receive its American premiere at one of the concerts.

## Lyon & Healy Robbed

(Continued from page 5)

a good crack at my skull and I felt dazed, then they bound me and I was subdued. Two men with pistols remained to watch over me and over Mrs. Ballantine and her son and the watchman who were captured. During the five hours that I remained in the building I had lots of time to think and

## NEWS FLASHES

### American Soprano for Havana Opera

(Special cable to the Musical Courier)

Milan.—Leonora Corona, American soprano, has been engaged to sing the leading roles in *Aida*, *Tosca*, *Il Trovatore*, and *L'Amore dei Tre Re* at the National Theater at Havana next May, and also in seasons at Porto Rico, Mexico, and Venezuela. L. P.

### Vienna Ovation for Busch

(Special cable to the Musical Courier)

Vienna.—Fritz Busch was the object of a real ovation at his recent concert with the Vienna Philharmonic Orchestra, his last appearance here before leaving for a season in New York. The huge Musikverein Hall was packed. The soloist of the evening was the American pianist, Hortense Huserl, who was notably successful in her playing of the Mozart D minor concerto. P. B.

### Ovation for Kreutzer

(By telegraph to the Musical Courier)

Toronto, Canada.—Leonid Kreutzer was accorded an ovation here yesterday. His performance of Schumann's *Carnaval* brought to the capacity audience one of the greatest pianistic treats of the season. Together with the Hart House String Quartet, Mr. Kreutzer presented the Brahms Quintet in a manner which created a deep impression and evoked the greatest enthusiasm. L. M.

### Marguerite Morgan Wins Vienna Success

(Special cable to the Musical Courier)

Vienna.—Marguerite Morgan, young American pianist, made her debut in this city, February 5, with the Austrian section of the International Society for Contemporary Music. She is the first American to have appeared at a concert of that organization. She gave the first performance in Austria of the Stravinsky Serenade, playing splendidly. So successful was she that she was immediately engaged to give a recital here on February 7. P. B.

came to the conclusion that the cracksmen first got hold of the watchman before he could make his last round. This was probably the reason the watchman could not notify me that the time was up for me to leave the building and why I had been permitted to work until 1:30 when suddenly disturbed by the appearance of the bandits at my door. One of those bandits who was watching over me was a very polite young man. He spoke to me in a way that revealed a gentleman. "I am sorry to be in the profession I am in, my dear sir. It may be that some day I will come and take operatic lessons from you, who knows. Oh, you have a very nice watch on you and you must be doing pretty well as you are sporting a very large diamond on your finger. Have no fear, we won't do you any harm, nor take any of your valuables. We do not want your money, either. All we want from you is for you to stay quiet until we make our get-away. Sorry to put you in such a predicament, but it cannot be helped."

"All through the night," went on Mr. Bergey "I was as cool as I am now, and really did not even jump when I heard the three explosions which took place at long intervals. When the safe had been blown and the cracksmen took from it what they wanted, they came to us, placed us in an elevator which they ran to the mezzanine floor and then departed. We—that is to say, the watchman, Mrs. Ballantine, the boy and myself—struggled with the ties until young George Ballantine slipped through his cords. He released us then and the Central Police and Detective Bureau were notified. We were taken to the police station, where one of the officers recognized me and said: 'Bergey, I remember you well. We went to school together, put on the gloves together when youngsters. We all looked upon you as a young Corbett, a gentleman pugilist. So you landed a stiff one on the jaw of one of the cracksmen? Too bad you did not leave a mark on his face; it would help us identify him as the description you four give is somewhat vague?'

"The bandits wore a piece of cloth over their faces instead of the professional mask so it would be pretty hard to identify them."

It was said about Lyon & Healy's that Chief of Detectives Schoemaker had tried to obtain finger prints, but apparently the robbers had been careful not to touch anything except with gloved hands. R. D.

### Curci's Prize-Winning Play

The 5,000 lira prize offered by the New York branch of the Dante Alighieri Society for a play in Italian has been awarded by the unanimous vote of the eleven judges to Gennaro Mario Curci for his play entitled *La Casa Dell'Ombra* (The House of the Shadow). The prize was awarded to him by the Italian Consul at a reception held January 26 at the Hotel Majestic. The first performance of the play will take place at the Hampden Theater on March 6. Mr. Curci is the well-known voice teacher.



### Raisa a Rational Prima Donna

Operatic artists have not, generally speaking, an easy life, as the throat is, after all, one of the most fragile organs of the human body. Tiredness shows itself quickly in the voice, and for this reason conscientious singers during the season must live the life of monks or nuns. Those who respect



ROSA RAISA

their public do not accept invitations to parties. They have to keep in trim, they must watch their diets, they must watch the clock and not retire in the wee hours of the morning, they must exercise properly, carefully, as they must present themselves before the public at their best if they want to hold their popularity. Such a singer is Raisa, celebrated dramatic soprano. Though very young, she is also very serious. To her the life of a recluse seems the only one permissible during her season. She is appearing with the Chicago Civic Opera and of late has refused important summer engagements in Europe, as well as on other continents, for the sole purpose of enjoying life to its full extent. Recreation is just as necessary for an opera singer as for any one else, and as Raisa long ago discovered that recreation could not be had while at work, she takes her vacation during her well earned holidays.

Rosa Raisa has built up her own stamina. As a child she was rather delicate. She has built up such endurance as to enable her to appear as often as five times during one week. This record was achieved during the last week of the Chicago Opera season at the Auditorium Theater in Chicago. On January 24, she was heard in Don Giovanni; two days later she sang in Rosenkavalier; on January 28 she sang the second act of Tosca at the gala performance and had the distinct honor of closing the season in the Masked Ball. Two nights later, on January 31, she appeared at the Auditorium in concert, with Giacomo Rimini as her associate on the program. Raisa has been re-engaged for several more seasons by the Chicago Civic Opera, a company with which she has created many roles and in which she occupies today a place all her own among its popular singers. Her motto is "faire bien et laisser dire."

### Programs for Bach Festival

Thousands of people from various parts of this country—and there will be some from Europe too—will journey to Bethlehem Pa., for the Bach Festival on Friday, May 13, and Saturday, May 14, in Packer Memorial Church, Lehigh University. As is the case every year when the festival is given, Dr. J. Fred Wollé will conduct the chorus of three hundred voices. The Moravian Trombone Choir, an orchestra, pianist and organist also will take part in the concerts. The programs are as follows: Friday, May 13, 4 P.M.—Four-Part Motet, Praise the Lord, all ye heathen, O praise Him, all ye nations; Unison Chorale, tenor, Zion hears her watchmen's voices; Chorale, O joy; to know that Thou, my Friend, Art Lord, Beginning without end; Motet for double choir, Come, Jesu come, I now am weary; Unison Chorale soprano, O bide with us, Thou Savior dear, Forsake us not, when eve is near; Chorale, World, farewell! thy joys are dreary! Let me rise to Heaven above; Motet for double choir, The Spirit also helpeth us, for we know not what we should rightly pray for; Chorales, (a) Lord Jesus, Thy dear angel send, (b) Blest are they who feel compassion, (c) To Thee alone be glory; Intonation, bass, Nunc dimittis, Chorale, We praise and lowly Thee adore, 8 P.M.—Motet for double choir, Be not afraid, I am with thee; Chorale, O my soul, right joyful be thou; Five-Part Motet, Jesu, Priceless Treasure, Source of purest Pleasure; Unison Chorale, alto, Author of the whole Creation; Motet for double choir Sing ye to the Lord a new-made song; Chorales, (a) Within our inmost being, (b) Wake, my heart, the night of dread, (c) Gloria Patri from the Magnificat (d) Glory now to Thee be given, On earth as in the highest heaven, With lute and harp in sweetest tone, May 14—The Mass in B minor, 1:30 P.M., Kyrie and Gloria, and 4:00 P.M., Credo to the end.

### Gelling Pupil Gives Fine Radio Program

William J. Fagan, baritone, was heard in a recital of songs from the studio of WEAJ on January 31. WLIT, Philadelphia, and WCAE, Pittsburgh, also broadcast the program, which included songs by Rogers Jalowicz, Edward German, John Alden Carpenter and Hazel Felman. He was accompanied by Mathilde Marding. In commenting on the recital, Eric Palmer in The Brooklyn Times said: "William J. Fagan gave a brief, but delightful, recital at WEAJ, revealing a flexible baritone. This was quite an important occasion, warranting the inclusion of WLIT and WCAE, for Mr. Fagan is radio editor of The United

Press and caused quite a sensation among his brethren when they discovered he was a warbler of parts." The baritone is an artist-pupil of Hilda Grace Gelling, well known pedagogue of New York.

### Lazaro to Sing in Havana and South America

The well known Spanish tenor, Hipolito Lazaro, formerly of the Metropolitan Opera, will be the bright particular star of a tourney under the direction of Impresario Bracale which will begin at the National Theater, Havana, on May 15. The special feature of the season there will be the first performance on this side of the Atlantic of Mascagni's opera, Il Piccolo Marat, with Lazaro singing the title role, which he created in Rome in 1923. His repertory in Havana will include Radames (Aida), Don José (Carmen), the Duke in Rigoletto, and others. Following Havana the tour will be continued through Porto Rico, Venezuela, Panama, Colombia, Ecuador, Peru and Chili. The company will have a number of artists of reputation, including the Spanish mezzo, Senorina Buades. Another featured artist will be the young American dramatic soprano, Leonora Corona, who has already sung at La Scala, Milan, and is well known in Italy and other parts of Europe, where she has been singing for three years past with unusual success. In Havana she will sing the leading roles in Aida, Tosca, Trovatore, and Cavalleria opposite Lazaro.

Bracale and his associate, Paul Longone, are planning an opera season in Havana next December which is designed to be the largest and best ever given in the Cuban capital. They also have in prospect a tour of the United States beginning next November, which will include an artistic surprise and is likely to attract unusual attention.

## BOSTON

BOSTON.—Boston being the capital of a populous suburbia which has train schedules to consider, it follows quite naturally that the bulk of concert-giving and concert-going is apportioned to the week-end, particularly Sunday afternoon. Consider, for example, the afternoon of January 23! Mr. Rachmaninoff attracted the usual throng to Symphony Hall for his annual recital. Across the way, at Jordan Hall, Mr. Mason was conducting the People's Symphony Orchestra, while at the Opera House Miss Leginska was holding forth with her Philharmonic Orchestra. The Boston Flute Players' Club was giving a concert at the Boston Art Club and James E. Downs was announced to sing negro spirituals under the auspices of the Boston Stage Society at the Barn. In other words, a valiant effort is being made to fortify the much-vaunted reputation of this city as a music center—on Sundays anyway.

With such a multitude of offerings it becomes quite impossible to give a detailed account of their net contribution to the cause of music. The orchestras being of perhaps the greatest relative importance, let the chronicle of this particular day be restricted to a more or less comprehensive report of the goings on at Jordan Hall and at the Opera House. For novelty at the People's Symphony concert, Mr. Mason presented a new violin concerto by Cecil Burrell, with Gilbert Ross as soloist. Although not of startling originality, either in thematic material or treatment, this work is well written and falls agreeably on the ear. Mr. Mason is to be praised for his loyalty to native composers and for his discernment in choosing works from this source. Mr. Ross played with that technical finesse which one expects of an Auer pupil, notwithstanding occasional lapses from intonation. His interpretation, moreover, was characterized by musicianship of a high order and expressive warmth. He was vigorously applauded. Incidentally, Mr. Ross confirmed the favorable impression that he had made at Jordan Hall on the previous Tuesday evening, when he was heard in a program comprising the Sonata in D minor of Brahms, Spaulding's Etchings, the lovely Poème of Chausson, and pieces by Gardner, Glazounoff; Tchaikowsky and Sarasate.

For purely orchestral numbers Mr. Mason conducted with his customary skill and taste Mehl's seldom-heard overture, La Chasse du Jeune Henri, the charming Aubade of Lalo, which particularly caught the fancy of the audience, and Svendsen's Carnival in Paris.

The resumption of operations by Miss Leginska and her Philharmonic Orchestra attracted a large audience to the Opera House, what with two soloists in addition to her own unquestionable drawing power. Mr. Salzedo, harpist, played the solo part in his own fantastic Fantasia, The Enchanted Isle, bringing to this composition of debatable worth his extraordinary technical and musical abilities. The other soloist was Mr. Diaz, tenor, who disclosed clear diction and dramatic insight in Coleridge-Taylor's aria, Onaway Awake Beloved, and two Strauss songs. Miss Leginska also conducted the ever-lovely Unfinished Symphony of Schubert and the overture to Wagner's Rienzi and Wolf-Ferrari's The Secret of Suzanne. The Opera House being better adapted to concerts than Mechanics Hall, the orchestra acquitted itself more creditably under these improved conditions, playing with greater smoothness and finer balance than heretofore. The audience was enthusiastic, insisting on a repetition of the Wolf-Ferrari overture.

### Koussevitzky Warmly Welcomed on Return

The Boston Symphony concerts of January 21 and 22 provided the occasion for a remarkable demonstration to Serge Koussevitzky, who had just returned from his mid-winter holiday. His appearance on the platform was the signal for applause which lasted fully three minutes, testifying in an eloquent way to the affectionate regard in which he is held by the public of these concerts. The event was also a notable one musically. The Russian conductor gave the first performance of a new suite by Albert Roussel, which the French composer wrote especially for Mr. Koussevitzky and the Boston orchestra. It proved to be disarmingly unpretentious and altogether an agreeable addition to the symphonic repertory. The program opened with Handel's Concerto Grosso for strings in B minor, and the Fourth Brandenburg Concerto by Bach for two flutes, violin, and string orchestra. For closing number Mr. Koussevitzky again proclaimed himself the major prophet of Scriabin in a stirring performance of the Poem of Ecstasy.

The third concert of the orchestra's Monday Evening series took place on January 24, with Joseph Achron, admirable violinist and composer playing his own songful and

workmanlike violin concerto with the orchestra. The pièce de résistance of the program was Schumann's Spring Symphony.

### ISABEL RICHARDSON MOLTER WINS SUCCESS WITH PEOPLE'S SYMPHONY

A notable newcomer to Boston of the current season was Isabel Richardson Molter, soprano, who appeared as soloist at the sixth concert of the People's Symphony Orchestra, January 9, in Jordan Hall. The familiar Dream of Elsa, from Lohengrin, gave Mrs. Molter an opportunity to reveal a voice of naturally lovely quality which she directs with musical intelligence of a high order, clear diction and the ability to sense and project the mood of text and music. She was warmly applauded and added as encores the ever beautiful Lullaby of Brahms and the popular In the Time of Roses. Incidentally these impressions were confirmed and strengthened on the following Thursday, in the same hall, when Mrs. Molter gave a recital of songs from Bach, Arne, Secchi, Beethoven, Brahms, Debussy, MacDowell, Hahn and Wats.

For purely orchestral numbers Mr. Mason conducted his orchestra in the Christmas Concerto of Corelli, thereby giving the orchestra a splendid opportunity to prove the remarkable progress which they have made under his highly competent direction; Debussy's exquisite Prelude to the Afternoon of a Faun, played in a manner to disclose its subtle beauty; Le Flem's well-written Symphonic Dances, music of animation and charm; also, the Prelude to Lohengrin and the sonorous Overture to Rienzi.

### LILLIAN PRUDDEN AT COPLEY-PLAZA

Lillian Prudden, soprano, gave an interesting recital in costume of "familiar Scottish songs; French classics, new and old; Slovak folk-melodies and English tunes," on January 6, at the Copley-Plaza.

### CLARA SIAS-DAVIS AT STEINERT HALL

Clara Sias-Davis, local soprano of Marjory Kennedy-Fraser, gave a recital of songs of the Hebrides, as collected and arranged by Mrs. Kennedy-Fraser and Kenneth MacLeod, January 11, at Steinert Hall. Mrs. Sias-Davis proved herself a highly enjoyable interpreter of these interesting folk songs. Her audience was warmly appreciative.

### BOSTON CONSERVATORY STUDENTS' RECITAL

Students from the Boston Conservatory of Music gave a recital recently at Steinert Hall. They reflected great credit on the standards maintained at that excellent institution. Those participating included Mary Hurley, Tanno Scarpatti, Elizabeth Borton, Joseph Healy, Zarina Harpoottian, Marion Miner, Sidney Lofblad, Rebecca Malkin, Adlen Edkins, Marian Copeland, Forrest Powers, Eva Ernest, Rosalia Levy, Edna Lyon, Joseph Orosz, Roger Morse, Harold LaCroix, Louis Carr, Rena Wood, Pearl Morton, Alden Davies and Julius Handel. Joseph Healy was a helpful accompanist. J. C.

### Edgar Cooke Artist Scores Success

On January 25, at the Hotel Washington, Washington, D. C., Honore Bailey, soprano, appeared as soloist before the Missouri Society. Miss Bailey, a former Washing-



Photo © Harris &amp; Ewing

HONORE BAILEY

tonian, is a pupil of Edgar Cooke, of Philadelphia, who for two winters conducted weekly classes in Washington. This season, however, his increased activities in Philadelphia have made it necessary for him to confine his teaching to that city, and Miss Bailey and others of his Washington pupils are now located there in order to continue their studies with him.

Heard on this occasion in the Ritorna Vincitor aria and a group of English songs, the soprano scored a great success. Of fine appearance, sincere and thoroughly charming manner, possessing a voice of marked beauty, brilliancy and power, with freedom and poise of production which speaks much for the training she has received, it would seem one might safely prophesy for this young singer a brilliant musical future.

### Thomas-Van Campen Nuptials

Helen Thomas, soprano, pupil of Mme. Cehanovska, and Henry Van Campen, baritone, also her pupil, meeting at the vocal studio of their teacher, developed a romance culminating in marriage December 27. Mme. Thomas is re-engaged (her third appearance) for Atlantic City in March, and will also appear at a Studio Guild concert, Steinway Hall, New York.



## CHICAGO

## KREISLER AT THE AUDITORIUM

CHICAGO.—Chicagoans packed the vast Auditorium, Sunday afternoon, January 30, again to hear Fritz Kreisler. A return engagement is announced for Orchestra Hall, March 6.

## RICHARD CROOKS' RECITAL

A singer who continually strives toward improvement truly deserves the term "artist." This thought was brought to our mind by Richard Crooks, on January 30, when he sang a recital program at the Studebaker Theater. A fine artist, Mr. Crooks affords his listeners much enjoyment, and now more than ever, for his singing is smoother, his lovely voice rounder and his style and manner more refined and finished. Beethoven's Adelaide, Gluck's O del mio dolce ardor, Scambiati's Separazione, Stradella's Per Pietà were beautifully set forth and evoked the enthusiasm of the large audience. A group by Liszt, Weingartner and Strauss offered keen enjoyment and Mr. Crooks' listeners were not slow in showing their appreciation. The balance of the program was not heard.

## LEOLA TURNER SINGS

A large and enthusiastic audience assembled at the Goodman Theater on the same afternoon to hear one of Chicago's favorite sopranos, Leola Turner, a professional student of Thomas N. MacBurney. Miss Turner, though heard often, is one of those serious students who always believe they

have something more to learn. Thus, on every occasion she impresses more favorably. The possessor of a luscious voice, even in every register, of wide compass, she interprets the classics as well as the moderns, and folk songs, German lieder, French, Belgian, Italian, English and American songs have also in her a gifted interpreter. Her enunciation of all the languages she used in her recital was perfect and in adding that she had to repeat many of her programmed numbers and was compelled to add extras, will indicate the pleasure her audience derived throughout the afternoon. All were loathe to leave the recital before the close, showing that the critics, too, shared the opinion of her many hearers.

## NADIA REISENBERG MAKES CHICAGO BOW

A worthy young pianist, Nadia Reisenberg, in her first Chicago recital, at the Blackstone Theater, also on January 30, made a fine impression on a theater full of auditors, who greeted her every number with warm applause. In the Glazounoff Theme and Variations and the Liszt etude de concert in D flat major the pianist made it evident that she has something of interest to offer, for her technic is such as to enable her to dash off difficulties with apparent abandon and ease, and her playing, while not at all times accurate, is so marked with a certain style and intelligence as to reveal the fine musician. Time forbade hearing the other numbers making up her somewhat different program.

## CIVIC ORCHESTRA OPENS SERIES

This year's Civic Orchestra would seem the best developed under Frederick Stock's and Eric Delamarter's direction, judging by the excellence of its work at Orchestra Hall, January 30, when a rather taxing program offered many difficulties. Such numbers as Mozart's E flat major symphony and accompaniments for pianist in the Liszt Hungarian fantasia and for the singer in Lia's air from Debussy's L'Enfant Prodigue and Il est doux, il est bon from Herodiade are more than mere child-play. When it is stated that the Civic Orchestra's rendition of these, as well as other numbers on the program, was highly praiseworthy, it will show what a well trained, eager body this orchestra is. The soloists were Joseph Brinkman, pianist, and Anna Burmeister, soprano. The latter's lovely singing of the Debussy number brought her much deserved applause.

## MARIO CARBONI IN RECITAL

Mario Carboni has a host of friends, not only in Chicago but also throughout the operatic world, where, at one time, before establishing himself as a voice instructor in Chicago, he occupied an enviable place among baritones. The advertisements in his program were unique inasmuch as men politically prominent, such as William Hale Thompson, who is again running for mayor, had advertisements sandwiched between those of such renowned singers as Claudia Muzio, Rosa Raisa, Giacomo Rimini, Tito Schipa, Vanni Marcoux, Luigi Montesanto, Louise Loring, Theodore Ritch, Virgilio Lazzari, Antonio Cortis, Jose Mojica and Lodovico Oliviero. Heard only in his first group, which contained Broga's Venetian Vision, Tosti's Ideale and the Credo from Verdi's Otello, Carboni proved anew that he is a singer to reckon with, as he sings songs of the recital hall as equally well as arias that belong to the operatic stage. Possessed of a baritone voice of unusual range, large and mellow, he uses it with consummate artistry, and really the manner in which he sang the Credo convinced one that Carboni is right in expecting to become a member of the Chicago Civic Opera. That he has had success in companies in which the late Caruso was leading tenor is not at all surprising, that that he is not at the Auditorium is inconceivable.

## ABERNETHY STUDENTS HEARD

Several students from the class of Emerson Abernethy at Bush Conservatory were presented in a song recital on January 26, which evidenced the fine training received at the hands of this fine artist. Clarence Swanson, Kee Loo, Bernice Burgeson, Thomas Hackett, Christine Herranen, George Johnson and Neelie Gilmore furnished the evening's program to the delight of a large audience and the satisfaction of their teacher.

## CATRYNE BLY UTESCH BUSY

From January 1 to 15, Cathryne Bly Utesch, gifted young soprano, filled the following engagements; January 1, Mer-

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## RENE LUND'S FEBRUARY PROGRAM

During the month of February, Rene Lund, baritone soloist at the People's Liberal Church, will sing the following program of songs: February 6, Ave Maria (Kahn); 13, Like as the Hart Desireth the Water Brooks (Harker); 20, Thine is the Greatness (Galbraith), and 27, Great Peace Have They Who Love Thy Love (Rogers). The services of the People's Liberal Church are broadcast every Sunday morning at ten-thirty o'clock by Station WBCN.

Mr. Lund won much success at his recent recital at the Beverly Hills Woman's Club and was requested to give several encores. On February 13 he will sing at the Chicago Athletic Association, when his program will contain a song by Irene Pavloska, which will have first hearing on this occasion.

## MARY LEWIS IN MRS. SOLLITT'S SERIES

The second concert of Edna Richolson Sollitt's series at Orchestra Hall, January 31, was awaited with much anticipation, as it introduced Mary Lewis to Chicago. Her Eastern success had preceded her here and a large audience had assembled to hear the popular soprano. Beautiful to look upon, Miss Lewis sings with care and skill, proving that she is a constant student and that she has already gone far in her art. Opening her program with the Porgi Amor aria from Mozart's Marriage of Figaro, and following with the Alleluia from the same composer's Motet, Exultate, she sang her way into the hearts of her listeners, whom she charmed also in a group of lieder by Schubert, Wolf, Brahms and Strauss. These were daintily set forth and marked with a certain elegance. There were two other groups, which could not be heard. Miss Lewis may well feel proud of her success in the Windy City, where she

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should often be heard. Lester Hodges provided sympathetic and artistic accompaniments.

#### MUSICIANS' CLUB PRESENTS GIESEKING

Not in a long time has a piano recital created such a sensation as that given by Walter Giesecking, under the auspices of the Musicians' Club of Women, at the Studebaker Theater, January 31. It is seldom that one hears such a remarkable artist as is Walter Giesecking, one of the great pianists of the day. Seldom if ever have we heard Bach rendered in such brilliant, illuminating and truly fascinating manner as was the B flat major Partita in Giesecking's hands. A Schubert Fantasie, more modern numbers by Albeniz, Niemann, Debussy, Ravel and Scriabin, approached the magic in art, proving that both ancient and modern music receive an equally magnificent interpretation by this master of the piano. The discriminating audience, made up of prominent musicians, was wildly enthusiastic during and after the concert and they are still talking about Giesecking's extraordinary recital.

#### ANTON ROVINSKY'S RECITAL

Another interesting pianist, Anton Rovinsky, heard on January 31, at the Goodman Theater, proved what can be done in the way of novel programs. That Rovinsky is a pianist of individuality and imagination was brought out in the building of his program of "parallels and contrasts," and that he is also a well equipped artist, was revealed in his rendition. The Bach prelude and fugue in A minor was contrasted with the Franck prelude, fugue and variations, and well done by the pianist. Then followed the tinkling, old-fashioned Beethoven G major sonatina contrasted with the modern Bartok Sonatina and Satie Sonatina Bureaucratique, set forth in most illuminating fashion. The two latter had their first hearing here on this occasion. There were other contrasts and parallels, which other duties prevented hearing. Here is an unusually interesting pianist with something different to offer and who it would be worth while hearing again.

#### BRILLIANT-LIVEN PUPILS GIVE ARTIST RECITAL

Miriam Mesirov and Rosalyn Tureck, two talented and well trained students of Sophia Brilliant-Liven, gave the Child Artist Recital at Lyon & Healy Hall on January 29. Their rendition of the first movement of the Mozart sonata in D reflected credit on their able mentor, who presided at the second piano for Miss Mesirov in the Mendelssohn Capriccio Brilliant and for Miss Tureck in the Weber Concertstuck. In their individual solos as well as their joint work, these young students gave evidence of Mme. Brilliant-Liven's thorough method of teaching children and developing their talents along the right road.

#### THOMAS PAPE PUPIL HEARD

Those musicians who had the good fortune to listen in over radio station WMAQ, February 1, heard a beautiful, well cultivated voice deliver a group of songs with unusual distinction, and certainly they must have shared the pleasure afforded the writer who at once recognized the name as that of Maren Johansen, a pupil of Thomas A. Pape, voice instructor and the popular conductor of the Marshall Field Choral Society, who was heard among other of Mr. Pape's pupils over a year ago and who was then promising. Her progress is distinct as demonstrated by this last audition and is reason indeed for placing her in the artist's class. She disclosed a mellow, sweet and flexible voice, of large volume and good quality. She has developed much technic in tone production, which has both color and style evidenced even over the radio.

#### HAYDN CHORAL SOCIETY TO EXTEND ACTIVITIES

Conductor Haydn Owens and directors and officers of the Haydn Choral Society have made an announcement of their plans to extend the society's civic activities in many directions, to bring choral music before clubs and community audiences, and at the same time to increase the organization's active and associate membership. Local charitable institutions, too, will be benefited by the choral concerts, beginning with the one scheduled for March 15 at Orchestra Hall, when proceeds from a block of seats will go to charity.

Acis and Galatea, a Handel work not heard for nearly thirty years, is to be revived for the March program. Also a new work by William Lester, written for and dedicated to the society, will have its first presentation at this concert. It is a cantata, The Land of Souls, taken from an old Indian legend. Alma Peterson, soprano, and Ernest Davis, tenor, will be the principal soloists.

The Haydn Choral Society has made a number of American tours and is arranging now for its first European tour to start July 1, for five weeks' concertizing in England, France, Scotland and Wales.

#### GORDON STRING QUARTET BEGINS SERIES

For the making of the program for its concert at Orchestra Hall Foyer on February 2, the Gordon String Quartet had chosen very interesting as well as novel music. In the first class there were the Dohnanyi D flat major and the Karl Von Dittersdorf E flat major quartets, and, in the latter, Four Discretions by Louis Gruenberg. The new number is written in modern vein by a composer whose keen sense of humor must have prompted him to call the number Discretions. The Gordon Quartet got all the real fun out of the number and projected it so well to the listeners as to make it both amusing and enjoyable. The more serious and more melodious quartets of Dohnanyi and Von Dittersdorf, too, received most artistic rendition by Jacques Gordon and his able associates, making for a wholly enjoyable afternoon.

#### BARBARA LULL IN RECITAL

A charming young violinist, Barbara Lull, came to Chicago to give a recital at Kimball Hall, February 3, and left with the full approval of public and press. Beaming with youth this dainty little violinist injects her own vigor and enthusiasm into her playing and with a tone that is both powerful and lovely, and a knowledge of what she is about, Miss Lull is a violinist with something to offer and which should carry her far along the road to success. She played with aplomb and authority the A major Glazounow concerto, a sonata by Veracini, and also George Gershwin's Short Story, and other shorter numbers.

#### KARL RECKZEH PRESENTS STUDENTS

Karl Reckzeh's students are all well trained, and while some are more gifted than others, every one whom he presents publicly has that stamp of careful and correct training for which this prominent teacher is known and which keeps his classes full the year around. Those who presented a recital on January 29 further evidenced the successful Karl

Reckzeh method, for each played understandingly, with intelligence and musicianship. Milton Treshansky opened the program with the Beethoven C minor Sonata, Stella Vogel played the same composer's C minor concerto, Harriet Mason the Liszt rhapsodie No. 15, and Anna Kaufman the eleventh Liszt rhapsodie. Others taking part were Mollie Vogel, Bertha Shore, Bertha Ofstrat, Dresna Trieber, Ben Vogel, Lillian Silverman, Carl Atkinson, Lillian Simons, Eunice Rigge, Theodora Neilson and Rosalie Biederman in Saar, Liszt, Paschulski, Friedmann, Eilenberg, Bach, Kowalski, Reinecke, Debussy, Heller, Grieg and Rubinstein selections. This was another recital to the credit of Karl Reckzeh, one of Chicago's busiest piano teachers. JEANNETTE COX.

#### Percy Grainger for Chicago Musical College

Pianists all over the country will be happy to hear that Percy Grainger has been retained by the Chicago Musical



PERCY GRAINGER

College to hold a master class at that institution between June 27 and August 6.

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Besides giving private lessons, Mr. Grainger will have repertory, interpretation, piano ensemble, teachers' classes, and classes in "How to Study."

#### Mme. Liszniewska's Novel Program

Just too late for a review to appear in this issue of the MUSICAL COURIER, Mme. Marguerite Melville-Liszniewska presented at Aeolian Hall on February 8, the Debussy-Brahms program which she played recently in Chicago and which won such good notices for her there. It was a program of contrasts, having for its first and third groups ten of the best known Debussy numbers, for its second group four numbers from the Brahms opus 116, and, to end with, the Brahms sonata in F minor. The Chicago critics were very complimentary. One of them said: "Marguerite Melville Liszniewska happily chose to combine two such complementary artists as Brahms and Debussy in her piano recital at the Studebaker yesterday afternoon. Her performance of the former's only popular sonata was minute and clinging, so free in its rhythmic outline as to disguise that sturdiness which lies at the bottom of the great tenderness she so justly and yet so singularly brought into prominence, and in a manner one was inclined to call impressionistic until her playing of Debussy showed in what appreciatively imaginative strain she divined the beauties of the great French composer's thought." A second said that she demonstrated both understanding and affection for both composers, and that "the lyric intermezzi of Brahms were completely charming, being read with a clear, intelligent conception of their meaning and an intimate, delicate manner of projection." A third spoke of "the F minor sonata of the first-named composer, a work which by temperament, brains, and technical development she is well fitted to play. Under her fingers it became both a good performance and a human performance, and it has been many times heard when it was neither."

As soon as her New York recital was over Mme. Liszniewska left for the West. She is due in Seattle on February 14, where, at the studio of Marie Gashweiler, a former pupil, she will begin a two weeks' master class for the piano. After this she will return to the Cincinnati Conservatory to resume her position as head of the piano department there.

## BUENOS AIRES AND RIO JANEIRO

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Benvenuto Franci, engaged for twenty performances by Impresario Ottavio Scotto, for the season at the important Teatro Colon of Buenos Aires, owing to his phenomenal success was reengaged to sing fifteen extra performances, his engagement with the same Impresario was extended for the company's season at the Teatro Lirico of Rio Janeiro, where his success was equally as great, singing in the operas Nerone, Cena delle Beffe, Trovatore, Carmen, Andrea Chenier, Gioconda, Rigoletto and Barber of Seville. He has been reengaged for the coming season of 1927 at the Teatro Colon.

Immediately on his return to Italy in October after the close of his Colon engagement, he was engaged to sing eight special performances of the Barber of Seville, at the Teatro Politeama of Trieste. He broke the records of that theatre, the engagement proving the biggest artistic and financial success ever given there. Next he filled another record-breaking engagement in six performances of the same opera at the Teatro Politeama of Genoa, this being his third engagement within three years for Genoa.

In November, 1926, began his fourth season's contract as leading baritone of La Scala, Milan, appearing first as Gerard in Andrea Chenier. Both press and public call his rendition of this role superb. His latest sensational successes were made in the recent La Scala production of Cavalleria Rusticana and I Pagliacci, conducted by Pietro Mascagni. He sang two roles in one evening. His Alfio in Cavalleria will remain memorable. As Tonio in Pagliacci, his singing of the prologue was declared unsurpassable.

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### THE PICK OF THE PUBLICATIONS

#### Vocal

(J. & W. Chester, London)

**Shakespeare Songs, by Castelnuovo-Tedesco.**—This Italian composer continues his settings of the Shakespeare songs, the books at hand in the present group being from 7-12, inclusive. The settings of the earlier books have already been commented upon in this paper, and it is difficult to add anything to what has already been said. The music is of the most effective sort, written, obviously, by a skilled master of composition, a modernist who thoroughly knows his classics and goes just far enough in modernism to make this music effective. The settings are attractive and delightful. Whether they are suited to Shakespeare may be, and no doubt will be, subjected to discussion. There are people who think Shakespeare should be set to music of antique flavor, such as might have been heard in Shakespeare's time. This reviewer is not of that opinion, and holds that Shakespeare's work is ageless, and belongs to no time, or rather to all time, just as the sentiments conveyed by the works will belong to all time as long as human life exists. It is rather a pity that these works have not yet appealed to American singers, and are not being frequently heard in this country.

(Carl Fischer, Inc., New York)

**The Olive Grove and Berceuse Amoureuse, two songs by Theodore Stearns.**—The well known critic of the Morning Telegraph offers through Carl Fischer two songs. The Olive Grove has for text a single quatrain by Leonora Speyer. It is a charming, atmospheric little thing, with color supplied by an effective use of open fifths and fourths. Yet, it is so short (thirteen measures and a bit) that one is reminded of the inscription on the infant's tombstone in the old graveyard at Marblehead: "I was so soon done for, I wonder what I was begun for."

The Berceuse Amoureuse is very catchy indeed, dainty and delightful, with the true French esprit. Very singable, it would prove a most effective light number for any recital program. The composer has supplied an English translation of the text.

(G. Schirmer, Inc., New York)

**Spirit of Love, by Edward Keith Macrum.**—This is published in two keys—C to E flat, and E to G—and is a sacred song of three pages, text by George Rawson, which begins quietly, with a gradual increase of power and climax on "O Spirit Blest." Vocal in its melodic line, and with interesting and frequent modulations, the song should be impressive.

#### Frederica Gerhardt Downing a Busy Contralto

The services of Frederica Gerhardt Downing, Chicago contralto, are constantly in demand for concert and oratorio. She sang The Messiah at Waukegan (Ill.), December 12.



FREDERICA DOWNING

December 19 in recital at Rogers Park, Chicago; 28, Duquesne, Ia.; the first week in January at Rogers Park, Chicago; January 9, at the Lakeview Musical Society, Chicago, and January 16, at the Illinois Athletic Club, Chicago.

When Mrs. Downing sang over the radio in Chicago recently she received the following comment: "The Christmas program by Frederica Gerhardt Downing, contralto, WMAQ, was in its very atmosphere, I am venturing to say, akin in atmosphere to the lighting of candles on a Christmas tree. He Shall Feed His Flock (Messiah), Jesu Bambino, Holy Night, among others, were sung with a mellow and rich and soft tone that was lovely indeed." (Chicago Tribune.)

#### Max Jacobs Quartet and Aida Maissel in Recital

Aida Maissel, soprano, was assisted by the Max Jacobs string quartet at a recital given at Aeolian Hall on January 23. The program included a quartet by Samartini and a number of shorter pieces for quartet all played very beautifully by Max Jacobs and his associates; and four sets of songs, the last consisting of folk songs, in which Miss Maissel was accompanied by Samuel Jospe. She displayed a voice of pleasing quality and musicianly understanding. She was enthusiastically received as was also the quartet.

#### No Award for N. F. M. C. Poem Contest

It is with regret that the Board of the District of Columbia Branch of the National Federation of Music Clubs announces that, in the opinion of the five judges, no poem submitted in the contest for an official song for the District

of Columbia was considered worthy of award, this in conformity with provision No. 3 of the rules, namely, that the "judges will reserve the right to withhold the award should no manuscript be deemed adequate for the purposes." It has been impossible for the judges to decide earlier, for on account of the number of manuscripts a careful reading required much time. All manuscripts will be returned at once. The judges of the contest were Mrs. Faith Van Valkenburgh Vilas, Mrs. Wm. Wolff Smith, Mrs. Gideon A. Lyon, Carl Engle and Harold Randolph.

#### LATER PHILADELPHIA NEWS

At its concerts of January 21 and 22, the Philadelphia Orchestra was conducted by Fritz Reiner, acting as guest conductor during the absence of Leopold Stokowski, on his winter vacation. It was an excellent program, splendidly rendered. The opening number, Weber's Oberon Overture, was very well read and proved pleasing as always. Beethoven's symphony No. 4 in B major, although less known than some of the others, was no less beautiful. It is more ethereal in character and exquisite in content, while the gay humor of it is infectious. All this was wonderfully brought out by Mr. Reiner in his clever reading of it. Three Symphonic Sketches, La Mer, by Debussy, proved intensely descriptive and interesting. The Dance of the Apprentices and Finale from act three of Die Meistersinger closed the program in a masterly style. On the principle of saving "the best until the last," the soloist may well be mentioned here. Sigrid Onegin, of the beautiful contralto voice, appeared twice on the program, each time with prolonged applause attending her advent and exit. In the first group came Dem Unendlichen by Schubert, and the Alleluia by Mozart, both superbly sung. La Captive by Berlioz and Caecile by Strauss composed the second group. These were likewise performed with the finesse of the true artist. Mme. Onegin's voice is a marvel of velvety richness and great power. Nothing seems lacking throughout the unusual range, while her charmingly happy manner adds greatly to the enjoyment. The applause was surely well merited.

Giovanni Martinelli, Metropolitan Opera tenor, sang for the Penn Athletic Club Musical Association on January 23, assisted by Flora Greenfield, soprano. It proved to be one of the outstanding recitals of the season. The tenor fairly carried his audience "by storm." Among numbers by Beach, Leoncavallo, Osmo, Friml and Tosti, three opera arias stood out as gems of vocal work, Cielo E Mar from La Gioconda, Benedicimi Tu from Jewels of the Madonna (this had to be repeated), and Vesti La Giubba from Pagliacci. Mr. Martinelli was generous with encores, despite the exacting demands of his numbers. His powerful voice, into which he instills a wealth of color and feeling, held the audience breathless and it was loath to let him go. Miss Greenfield has a pleasing voice, well used, which was exhibited to good advantage in numbers of DeSeverac, Fischhof, Cole-ridge Taylor, Pfizner, Carpenter and Carew, in addition to the Micaela aria from Carmen. The closing number was the duet from the Tomb Scene in Aida, beautifully sung by Miss Greenfield and Mr. Martinelli. Salvatore Fucito assisted as accompanist.

On January 23, the members of the Philadelphia Chamber Music Association were treated to a most enjoyable program. This time the artists were those of The Rich Quartet, rapidly becoming a favorite group, and well it should be, composed of such men as Dr. Thaddeus Rich, former concertmaster of the Philadelphia Orchestra; Hans Kindler, cello; Samuel Lifschey, viola, and H. Aleinikoff, the two last named still members of the orchestra. Of their musicianship and technical skill there need be no mention and in their ensemble work they are ever becoming more and more enjoyable. The program first offered Beethoven's quartet No. 6 in B flat, op. 18, in the playing of which each of the five movements received treatments required by their content, so that no one was any better interpreted than the other, but the Scherzo and the Adagio La Malinconia, the third and fourth, were in themselves the high spots in both composition and rendition and received insistent applause. The opening theme of La Malinconia is given to the cello, beautifully adapted for Mr. Kindler to give forth the rare richness and beauty of the remarkable tone which all now expect him to give. The quartet was followed by two Bohemian Folk Songs, No. 1, Louceni, a lovely, plaintive and touching melody, and No. 2, Sedlak-Sedlak, a lively dance rhythm recalling a jig of a Celtic character, both naturally making a strong appeal to any audience. The highest point of the concert was perhaps the very fine performance of the Debussy quartet in G minor, op. 10, particularly that of the second movement (Assez vite et bien rythme, a scherzo of captivating rhythm), and of the Andantino, the third movement in which the exquisite balance of tone reiterated in the viola figures against the varying harmonies of the other three voices and was clear and lovely. This, with the real Debussy atmosphere which was maintained through the entire reading, placed the rendition as one attaining a very high standard of excellence and merited the warm and generous applause it received.

For the final Monday Morning Musicales of the season, on January 24, in the Penn Athletic Club ballroom, the artists were Helen Traubel, soprano, and Hans Kindler, cellist. Mr. Kindler has long been a favorite here and continued his popularity at this time by his excellent performance. His numbers included those by Locatelli, Glinka, Delibes, Ravel, Sibelius, Chopin and Piatti. Sibelius' Valse Triste proved particularly pleasing to the audience, after which Mr. Kindler played an encore, one of his own compositions, unaccompanied. The Habanera of Ravel and Piatti's Tarantella gave ample evidence of a masterly technic, while in others the rich tone (for which he is famous) was evident.

M. M. C.

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## GALLI-CURCI'S NAME

P. R. C.—In reference to your inquiry as to why Franz Proschowsky has taken the name of Mme. Galli-Curci from his advertisement in the *MUSICAL COURIER*, it is our understanding that the reason for Mr. Proschowsky's action in the matter is that Mme. Galli-Curci has not advised with him vocally since August of 1925.

## EXPRESSION

D. H.—It is rather doubtful if any teacher can actually teach expression to a pupil. In teaching a song, the verses should be studied carefully in order to understand the meaning of the words as adapted to the music. A composer must have had some special idea of what the words of a song mean before taking the trouble to compose a tune. At least that should be the case. But how many times the words seem of the least importance to a singer. It is the notes that are first learned as a piece of music; then the poetry is sung haphazard. There are teachers who have the pupil really study words, before allowing the singing of a song. Top notes are so tempting no matter what word they emphasize, for the loud top note may earn applause from uncritical audiences. Some years ago an applicant for lessons applied to a well known teacher who was a brilliant concert singer. This pupil was careful to explain to the teacher that she did not want any lessons on placing the voice, or any of the technic of study; all she required was that the teacher should teach her to sing all her songs with "exactly the same expression that you do." When it was explained that individual temperament had something to do with the matter, the prospective pupil was annoyed.

Another aspirant for public favor went to a teacher who had just returned from five years' study in Europe, and asked about lessons. The young flute player asked how many lessons the pupil wished to take. "Oh," was the reply, "I only want to take just enough so I can play that piece you played at your recital, just as you played it."

## USE OF THE PEDAL

D. F. S.—Of course it is necessary to study the use of the pedal; it must not be played in a haphazard manner. Like all other details of music it requires knowledge and attention. An effect can be easily spoiled by putting the foot on the loud pedal and either keeping it there without raising it or by lifting the foot in a mechanical manner just so often without regard to the effect. A sign for the loud pedal was once introduced by Arthur Foote of Boston, showing where pedalling should begin and end. Remember that if you are studying piano, every detail matters.

## Percy Grainger Gives Recital in Philadelphia

PHILADELPHIA, PA.—Percy Grainger gave a remarkable and unusual recital, January 27, in the foyer of the Academy of Music, to the delight of a large audience. His program, beginning with a Bach Prelude and Fugue for Clavier (a separate composition not forming a part of any series), carried his eager listeners successively on through the Chorale-Prelude (for organ), O Mensch, Bewein dein Sünde gross arranged for piano by Mr. Grainger; a glowingly beautiful Toccata by Paradies; a lovely but little known Scarlatti sonata; Handel's Harmonious Blacksmith, and then on with the Romantics—Schumann's Sonata in G minor; a group of Brahms compositions (two Rhapsodies, two Intermezzi and Ballad in G minor); closing with the Liebestraum and the mighty Hungarian Rhapsody, No. 12. The audience was warmly enthusiastic, recalling Mr. Grainger repeatedly when he appreciatively responded with several of his arrangements of folk tunes, among them an old English Morris Dance, Old Londonderry Air, Turkey in the Straw, Country Gardens, Debussy's Moonlight and Grieg's Wedding Day.

Among the finest renditions were the Prelude and Fugue, the Scarlatti, the superb playing of the Schumann Sonata, the Brahms Rhapsody in G minor and the Liszt Rhapsody, in which the stupendous technical requirements were overcome with utmost ease, fire and fluency, while the poetic beauty was revealed in the beautiful singing tone of the melody. The unique and characteristic feature of this artist's playing is the vital and resonant tone which he produces, irrespective of varied dynamic requirements, and one feels rhythm in the tone itself. Another noticeable feature was the orchestral effect obtained, a possibility which the piano as an instrument is supposed to possess but seldom heard to such a degree so that one marvelled at this and at the ease and repose of the body as Mr. Grainger sat at the keyboard evoking such an enormous volume of harmonies.

M. M. C.

## Norena a Revelation

Herman Devries, music critic of the Chicago American, said: "Norena is nothing less than a revelation—that we never heard of her before is our loss. She is indeed every inch the brainy, talented extraordinarily singing actress." That was written after the world premiere of Cadman's American opera, The Witch of Salem, by the Chicago Civic Opera Company, in which Eide Norena assumed the leading soprano part. Prior to this the singer had won praise for her artistic interpretations of familiar roles, but this was her first opportunity to disclose her prowess in a field entirely foreign to her. This assignment required more than operatic skill. The proper delineation of the seventeenth century New England maiden called for introspection and characterization. That Mme. Norena transformed herself so completely into the spiritual, innocent, simple girl accused of witchcraft and so realistically portrayed the Puritan, the woman and the lover, constituted the revelation mentioned. Mme. Norena showed subtlety and operatic understanding. She had grace and charm, and clothed her message with beauty of expression and vocal adequateness.

This is Mme. Norena's first visit to America, but no sooner landed than she began to establish herself as a singing actress of decided ability and power which led to her becoming a member of the Chicago Civic Opera Company.

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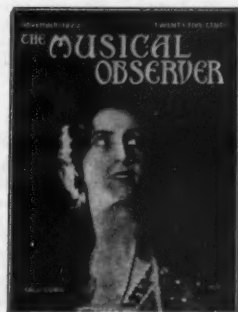
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## FOREIGN NEWS IN BRIEF

WEINGARTNER DIRECTOR OF BASLE CONSERVATORY  
LONDON.—According to reports, Felix Weingartner has just been appointed director of the Conservatory of Music in Basle, Switzerland. M. S.

VIENNA'S OPERETTA "BOSS" TO RETIRE  
VIENNA.—Considerable commotion has been caused in the musical and theatrical profession by the announcement, made by Hubert Marischka on his recent return from London, that he will retire from the theatrical business. Marischka owns the three largest and most important operetta theaters of Vienna—the Theater an der Wien, the Stadt Theater, and the Raimund Theater—in addition to the Karczag publishing firm which has a branch office in New York and which discovered and controls virtually the biggest Viennese operetta successes of the last two decades, including the works of Lehár, Fall, Kalman, Oscar Strauss and Bruno Granichshtädten. Marischka, himself the most prominent male operetta star of Vienna, proposes to sell all these extensive interests and to retire to private life, which will mean the dissolution of the first and only operetta trust ever established with success in Europe. P. B.

BUSCH CONDUCTS REZNICEK'S DANCE SYMPHONY  
DRESDEN.—Fritz Busch recently introduced to Dresden Reznicek's Dance Symphony, which had its première in Vienna not very long ago. It had a great popular success. A. I.

MESSIAH STILL THE GREATEST DRAW IN SCOTLAND  
EDINBURGH.—As a Christmas and New Year attraction, the Messiah still ranks as an easy first in Scotland, and many first class performances have been given this year throughout the country. The most notable of these were by the Edinburgh Royal Choral Union on New Year's Day, and by Moonie's and Gavin Godfrey's choirs, respectively, on Christmas Day. Haydn's Creation is also gaining in favor, and a recent, magnificent interpretation was that of Moonie's choir. Choral singing in Scotland is on the ascendant. W. M.

THE MAN WHO PLAYED UNDER WAGNER AND VERDI  
VIENNA.—Karl Siebert, dean of the Vienna Philharmonic Orchestra, who recently celebrated his seventy-fifth birthday and his fiftieth jubilee as member of the Staatsoper's orchestra, is probably the last surviving musician of Central Europe who played under the direction of Richard Wagner. He played the first violin on the occasion of Wagner's famous Vienna concert, the proceeds of which went towards the erection of the Bayreuth Festival Theater, and also in Lohengrin under the master's baton. Moreover, he has played Aida and the Requiem under Verdi's own direction. As a member of the Rose Quartet he played with Johannes Brahms at several concerts, and was a member of the Vienna Opera's orchestra under no less than seven directors—from Franz Jauner to Schalk and Richard Strauss. P. B.

NEW STAGE MANAGER FOR DRESDEN OPERA  
STUTTGART.—Dr. Otto Erhardt, stage-manager of the Municipal Opera here, has been engaged as successor to Mora, of Dresden. Dr. Erhardt will go to Barcelona in February and to Dresden in March. W. H.

MUSICIANS ADDED TO HUNGARIAN HOUSE OF LORDS  
BUDAPEST.—The new Hungarian parliament has decided to add two representatives of musical art to the members of the Magnatenhaus (Hungarian House of Lords). Their choice has fallen on Jenő Hubay, famous violin pedagogue and general director of the Institute, and Bela Bartok, who will visit America next year in the double role of composer and pianist. A. T.

ALEXANDER PETSCHNIKOFF AT THE STERN CONSERVATORY  
BERLIN.—The well-known virtuoso, Alexander Petschnikoff, has been elected professor of violin at the Stern Conservatory in place of the late Louis van Laar. T.

RICHARDS CROOKS FOR BERLIN OPERA  
BERLIN.—Richard Crooks, well-known American tenor, has been asked to sing Lohengrin at the Municipal Opera House in Berlin next September. It will be the singer's operatic debut in this city. At present he is known only as a concert artist. T.

THREE CONDUCTORS FOR ONE BEETHOVEN CONCERT  
PARIS.—Plans for the Beethoven celebration, on March 26, have been definitely settled. It is to be held in the Sorbonne University, and the Société des Concerts will play the Fifth and Ninth Symphonies and an overture, under the leadership of Henri Rabaud, director of the Conservatoire, Philippe Gaubert, director of the Société des Concerts, and Vincent d'Indy, respectively. Pierre Lalo, Minister of Public Instruction, will organize the undertaking. N. de B.

AMERICAN TENOR MAKES FRENCH OPERA DEBUT  
PARIS.—An American tenor, George Traberti, has made a brilliant debut in the Lorient Opera House where he sang Cavaradossi in Tosca in French. He was once a musical comedy star on Broadway, but gave up the easier career to study for opera in Italy, where he sang in various opera houses. Mr. Traberti will next sing Faust. N. de B.

ARRIGO SERATO'S MASTER CLASS IN ROME  
ROME.—Arrigo Serato will conduct a master class for violin at the Santa Cecilia Conservatory from April to July. All applications must be in by March 1. P.

NINETEENTH CENTURY MUSIC FESTIVAL IN BOLOGNA  
ROME.—A festival of the music of the nineteenth century will be held in Bologna this spring. Maestri Pizzetti, Alfano, Lualdi, Bossi and Toni are the sponsors of this project, and have already secured the patronage of the government. P.

ITALIAN LYRIC OPERA COMPETITION A FAILURE  
ROME.—The government's competition for an Italian lyric opera has failed to reveal any startling talent. The jury, which consisted of Alfano, Cilea, Franchetti, Giordano and Mascagni, was unable to award the prize for any of the works submitted. P.

KING DAVID'S SECOND ZÜRICH PERFORMANCE THIS YEAR  
ZÜRICH.—Honegger's King David has just been performed here for the second time within a year, a sign of interest that is seldom accorded a modern composer in Zürich. The

first performance took place last summer during the festival of the I. S. C. M.; this one was at one of the subscription concerts. Both were under the leadership of Dr. Volkmar Andreae. Dr. Walter Stagemann, well-known baritone of the Dresden Opera, again took the difficult role of the Speaker. All the other artists, however, were new. Among them Frau Wirz-Wyss, a native soprano, was particularly fine. Both the orchestra and chorus were excellent and this unquestionably inspired work was again heartily applauded, though, it must be confessed, with not quite the same enthusiasm that was shown when the composer was present. J. K.

DAS LIEBESBAND DER MARCHESA IN ZÜRICH  
ZÜRICH.—Zürich's music lovers have been entertained by an excellent performance of Wolf-Ferrari's delightful comedy, Das Liebesband der Marchesa. The story, by Gioachino Forzano, is in the style of Goldoni and very amusing. Under conductor Denzler's capable lead, the music's most subtle beauties were brought out. Idalice Denzler-Anrig, a charming soprano, who sang the difficult leading role, and the tenor, Depser, won great success. The composer and artists had many recalls. J. K.

CARNEGIE TRUST DONATES \$25,000 TO FOLK DANCING  
LONDON.—The ideal of the English Folk Dance Society, namely to build permanent headquarters, has been brought considerably nearer fulfillment. The Carnegie United Kingdom Trust has donated \$25,000 to the Cecil Sharpe Memorial Fund which brings it to within \$45,000 of the required sum. The Society is now confidently looking forward to laying the corner stone of the new building within a year. M. S.

SAN CARLO REOPENS WITH WALKÜRE  
NAPLES.—The San Carlo Opera House, which has recently been redecorated, reopened with a performance of Walküre under the new director, Edoardo Vitale. S.

PURIFYING THE PROFESSION  
VIENNA.—An organization of Austrian orchestral leaders has just been formed. Membership is accessible only to those conductors who have graduated from one of the official State High Schools for Music of any country. The founding of this society means another step forward in the movement for a purification of the musical profession in Austria. This movement the Austrian government started a short while ago, by passing a law for a compulsory organization which should comprise only those music teachers whose professional ability is acknowledged by official experts. B.

EUROPEAN TOUR FOR VIENNA OPERA BALLET  
VIENNA.—The ballet of the Vienna Staatsoper will go on tour in May and June of this year, visiting Germany, Holland and the Scandinavian countries. The tour will be under diplomatic auspices and sponsored by the Austrian legations in the different states. The repertory will include Strauss' Legend of Josef. This tour is part of general director Schneiderhan's "earning scheme" for the State theaters. P. B.

ROYAL PALACE TO HAVE BERLIN PREMIÈRE  
BERLIN.—Kurt Weill's opera, Royal Palace, will have its world première at the Berlin Staatsoper under Erich Kleiber's direction, on February 28. T.

THOSE VIENNESE FESTIVALS  
VIENNA.—Vienna is to have a veritable deluge of music festivals during the spring and summer, if all present plans materialize. The proposed extension of the Salzburg festival to Vienna (and other Austrian cities), under government auspices, has already been reported, and other plans are afoot. The latest one has been announced by the "Committee for the Furtherance of Tourism in Austria" and will be under government and municipal patronage. The slogan is Old Music in Old Halls, namely performances of classical work in the same halls and environment in which they were first produced. Thus Mozart's The

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Impresario is to be given at the Schönbrunn Schlosstheater, and several of his symphonies at the Au Garten; compositions of Haydn and Beethoven also figure on the proposed program.

#### BERLIN PREMIERE OF SCHREKER'S BALLET, SPANISH FESTIVAL

BERLIN.—The next novelty at the Kroll Opera will be Franz Schreker's ballet, *Spanisches Fest*. It will begin with Bizet's *Arlesienne*. Both ballets will be arranged by Max Terpis and conducted by Leo Blech.

#### SHEFFIELD UNIVERSITY TO HAVE CHAIR OF MUSIC

LONDON.—The University of Sheffield is to have a Chair of Music. The late Mrs. Rossiter Hoyle has left nearly \$80,000 to found it in memory of her husband who was president of the famous Sheffield Choir. The Chair will be known as the James Rossiter Hoyle Chair.

#### LONDON TO HAVE BEETHOVEN CELEBRATION AFTER ALL

LONDON.—Up to recently it looked as if London was to be the only city, on this side of the Atlantic at least, that was to have no Beethoven celebration. Musically-patriotic citizens were therefore much relieved, when the repertory for the Covent Garden season was published, to find that *Fidelio* was not only included but that special efforts were being made to guarantee its success. In fact, Helene Wildbrunn, who has never been heard here, is coming from Berlin especially for the two *Fidelio* performances, which, of course, will be conducted by Bruno Walter. Now the Lener Quartet has undertaken to play the seventeen string quartets of Beethoven in the course of six recitals. They began January 25, and will end March 8. William Murdoch, another public-minded musician who seems to have the good of London at heart, is giving a Beethoven Festival at the Wigmore Hall, from March 19 to 26, in conjunction with Albert Sammons and Cedric Sharpe. There will be six concerts, the first three of which will be devoted to violin sonatas and the rest to trios. Among the other forthcoming concerts, whose programs are known, only a few seem intended for celebrations. Three of these are Beethoven recitals—two by Frederick Lamond, on March 22 and 24, at the Aeolian Hall, and a third by Solomon, in Bournemouth, on March 25. Two are to be performances of the D minor Mass by the Royal Philharmonic Society and the Hallé Society, and the remaining two are a mixed orchestral program of Beethoven music by the Liverpool Philharmonic Society, under the leadership of Sir Henry Wood, and the tenth symphony concert of the London Symphony Orchestra, on March 28. The L.-S. O. program consists of the first and ninth symphonies. It will be conducted by Hermann Abendroth.

#### H. Collier Grounds Guest of Honor

H. Collier Grounds and Mrs. Grounds were guests of honor at a musicale given in New York recently by Mrs. William H. Townsend. A large gathering of prominent New Yorkers attended the affair and highly appreciated the program presented. Mr. Grounds played the ballade in G minor, Opus. 23, and Waltz, Opus. 42, by Chopin, as well as one of his own compositions entitled *Reverie*. Mr. Grounds also appeared as accompanist, playing for Josephine Gerwing, violinist, from Berlin, Germany. Miss Gerwing was heard in *Liebesfreud*, Kreisler; *The Swan*, Saint-Saëns; *Adoration*, Borowski, and *Souvenir*, Drdla. Another artist whose selections were greatly enjoyed was Vera Curtis, soprano, who sang the *Bach-Gounod Ave Maria* and *Elegie*, Massenet, accompanied by Mr. Grounds and with violin obligatos by Miss Gerwing. The program also included a reading by the Rev. Dr. Evans.

In addition to his concert work, Mr. Grounds is active as teacher and is organist and director at the Church of Our Lady of Esperanza, New York.

#### Permanent Czech Opera for Vienna

VIENNA.—A significant step towards "peaceful penetration" and collaboration between formerly hostile musical nations was made by the announcement that Vienna will shortly have a permanent Czech opera house, giving Czech operas in the vernacular. Director Drasar of the Czech Opera at Olmütz will be the manager, and the company will be that of the Olmütz (Czechoslovakia) theater which has previously given occasional performances of a high standard in Vienna. The Carl Theater, formerly a comic opera theater with a long record, but now bankrupt, will soon be reopened as the first Czech Opera House of Austria.

#### Ralph Angell on Tournee

Before beginning an extensive tour with Francis Macmillen, violinist, Ralph Angell accompanied Richard Crooks in recitals at Evansville, Ind., on January 13; at New Orleans, 15; at Birmingham, 17; and at Atlanta on the 22. In each of these concerts Mr. Angell played a group of piano selections which received the warm appreciation of his audiences.

#### GOTHAM GOSSIP

##### MITTELL PUPIL HEARD IN NEW HAVEN

Walter Scott, thirteen years old, was heard in a recital in New Haven, January 9. A student of Philip Mittell, he "displayed a large singing tone and amazing technical facility; he was fully able to meet all the exacting requirements of the Wieniawski concerto with utmost ease," said the Evening Register, which credits Prof. Mittell with young Scott's splendid playing, saying "he is a recognized authority in the violin world."

##### ELLIOT SCHENCK'S EXPLANATORY WAGNER RECITALS

Elliot Schenck has conducted and lectured on Wagner's music throughout the entire United States and Canada, for he is an authority on the subject. Three prominent papers are quoted here: "He has as much personal magnetism as he has poetic feeling." (Washington Post.) "Mr. Schenck is an able pianist and secures almost orchestral effects at times." (Buffalo Express.) "Often Mr. Schenck made a significant phrase flash at the dramatic or the musical moment." (Boston Transcript.)

##### ALICE CRANE SOLOIST AT MATINEE MUSICALE

Alice Crane, composer and pianist, was soloist for the annual Matinee Musicale given by the Poetry Society of America, Waldorf-Astoria Hotel, February 2; by request of Mrs. Edwin Markham she played a number of her own compositions.

##### STEEL JAMISON SINGS THE PRODIGAL SON

Marguerite Potter's pupil, Steel Jamison, tenor, was soloist in Sullivan's cantata, *The Prodigal Son*, at Rutgers Presbyterian Church, January 23. Mr. Jamison's splendid voice

at a song recital on January 26. Many manifestations of pleasure followed the soprano solos of Mary Craig, while the contralto solos, sung by Mrs. Wills-Smith, were also warmly applauded. Tenor Weatherford is on the road to prominence, such is the quality of his voice and delivery; warmth and musical feeling are features of his singing, and he was enthusiastically encored. Mr. Miller sang the *Herodiade* aria with fine style and climax, and was most dramatic in his closing *If You Dare Forget* (Woodman); he has improved greatly. Brahms' *The Gypsies* was sung by Mesdames Craig and Wills-Smith with spontaneous joyousness, while the two men were heard in three duets by Hildach, Yates and Bullard. Anne Tindale played expert, highly sympathetic accompaniments, and everybody remained for refreshments.

#### Elizabeth Gutman in Costume Recitals

That Elizabeth Gutman's recently completed tour was a successful one is evident from the fact that it resulted in four reengagements. Following her appearance in Nashville, the critic of the Nashville Banner declared that "Though Miss Gutman has a beautiful voice and sings with freedom and ease and most artistically, she also uses her hands to advantage in conveying to her audience the meaning of her songs, and her facial expressions were likewise of great aid and wonderfully executed. In the aria from *Tosca*, *Vissi d'Arte*, and Handel's *O, Sleep, Why Dost Thou Leave Me?* she was splendid, and her voice was at its best, though the entire program was one selected with care and proved most delightful. Her Chinese Mother Goose rhymes and a group of Ukrainian folk songs sung in the Russian dialect were also good. Miss Gutman also sang a group of seven songs in Yiddish, which were made understandable by her gestures and facial expressions. Miss Gutman wore a Chinese costume in presenting the Chinese group and a peasant dress while singing the Russian and Yiddish songs. She responded graciously to a number of encores."

In commenting on the program given in Savannah, the Press stated in part: "Miss Gutman has a beautiful voice, the tones of the middle register being particularly lovely. She also possesses a remarkable gift of interpretation, combining fine dramatic sense with the beauty and warmth of her singing. It was really a costume recital, and the rich colors of the Chinese and folk costumes added greatly to the atmosphere and spirit of the songs."

#### Paul Wittgenstein in Prague

PRAGUE.—About two years ago the one-armed piano virtuoso, Paul Wittgenstein, appeared in Prague and reaped tumultuous applause with his playing of the *Parergon zur Symphonie Domestica*, which was written for him by Richard Strauss. Now he has been here again, this time as guest of the Philharmonie, and has played another work written for him alone. It was the *Concert Variations on a Theme by Beethoven*, by the Viennese composer, Franz Schmidt, director of the Vienna State Conservatory.

What Paul Wittgenstein—who has succeeded Geza Zichy as king of one-armed pianists—accomplishes with his left hand, commands unstinted admiration. His technique, which had to be created, is hardly surpassed by artists who have two hands at their command.

At no time has one the feeling that necessity was mother of this virtue; nowhere is one conscious of the slightest limitations. This pianist's extraordinary musical gifts enable him to overcome all the difficulties.

The unity of piano and orchestra, the assurance with which the one hand covered the entire keyboard, and the clarity with which the melody stood out from the elaborate passage work, left nothing to be desired.

#### Rudolph Ganz's Piano Appearances

On December 1, Rudolph Ganz appeared under the auspices of the University of Missouri at Columbia, Mo., in a piano recital which included besides a big Chopin group, a modern group made up of some of his own work and some Debussy Preludes, and the *Sonata Eroica* by MacDowell. Of this concert the Columbian Missourian said that Ganz' playing shows "power and feeling," that his Chopin "was eminently romantic in essence and filled with poetic sentiment" and that "he is capable of intense passion and magnetic power."

On March 6, Mr. Ganz appeared in the Kiwanis Course in Saginaw, Mich., in conjunction with the Flonzaley Quartet. Of his solo numbers, the Saginaw News-Courier mentioned the Chopin group with special emphasis saying that "of course, he has everything in the way of technique, but he also has the more valuable gift of keen, musical intelligence and sympathy with the composer of the moment." The concert came to a "musically triumphant close" through a "splendid performance" of the Schumann quintet played with the co-operation of the Flonzaleys.

On January 14 and 15, Mr. Ganz appeared with his own St. Louis Symphony Orchestra as soloist, playing the well known Tchaikowsky B flat minor concerto, by request.

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##### RUSSIAN COMPOSERS FEATURED AT BRICK CHURCH

Music by Russian composers formed the program of the Friday Noon Hour of Music at the Brick Church, February 4, given by Clarence Dickinson, with Alexander Kisselburgh, baritone, and Edwin Ideler, violinist. The program comprised: *The City Gates*, *The Ox-Cart*, and *Gopak* (Moussorgsky); *Prelude* (Rachmaninoff); *Music Box* (Lia-dow), all for organ; *Whether Day Dawns and Serenade* (Tchaikowsky); and *When the King Goes Forth to War* (Koeneman); *Rimsky-Korsakoff's Hymn to the Sun* and *Chant Indoue*, Songs, and *Tchaikowsky's Air de Lensky* for violin. January 17 Dr. Dickinson gave an organ recital at the Flatbush Presbyterian Church, Brooklyn.

##### DOROTHY GORDON AT HIGHLAND MANOR SCHOOL

Dorothy Gordon gave one of her delightful Concert Hours, appearing in folk and period songs in costume, at Highland Manor School, Tarrytown, January 21.

##### MALKIN CONSERVATORY CONCERT

A score of piano and violin pupils, in conjunction with a violin Ensemble of thirty players, appeared at Washington Irving High School, January 28; they are all pupils at the Malkin Conservatory of Music.

##### Gescheidt Pupils in Song Recital

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## ST. LOUIS, MO.

St. Louis, Mo.—Weber's Overture to Euryanthe, played in commemoration of the centenary of the composer's death, opened the fourth pair of symphony concerts. This number is always popular and was especially well received. Moreau Symphonique, from the symphonic poem, La Redemption, of Cesar Franck, had its first performance at these concerts. The deep religious nature of the composer is reflected in this composition and its solemnity and majestic development had a noble interpretation as given by the St. Louis Orchestra, under the compelling baton of Rudolph Ganz. Prelude and Love Death of Tristan and Isolde were superbly given by the orchestra and beautifully sung by Helen Traubel. Miss Traubel is a St. Louisian whose recent study has developed an intently beautiful voice to the rank of concert soprano. In the Wagner number as well as in her encore, Traume, Miss Traubel entirely fulfilled the predictions of her many admirers here. She sang the soprano solo in the Mahler Symphony No. 4 in G major. In this number the orchestra again showed improvement in the string choir, a manifestation worthy of comment.

Mr. Ganz opened the fifth regular program with the overture to the Barber of Seville. It was with force and brilliance by the St. Louis Symphony Orchestra. Casella's symphonic suite, La Giara, followed. This is such realistic music and was given such understanding interpretation as to make program notes unnecessary. Chester Merton sang from off-stage the tenor solo in the ballet. The soloist of the evening was Henri Deering, who played the Rachmaninoff concerto in C minor. Like Miss Traubel, Mr. Deering hails from St. Louis. His audience expressed its appreciation of his art with hearty applause. Mendelssohn's third symphony in A minor concluded an evening replete with the delineation of human emotions.

Russia was featured in the sixth pair of concerts, a thrilling program given over entirely to the orchestra. The first number was the overture to Russian and Ludmilla by Glinka; then In the Steppes of Central Asia by Borodin; and the Flight of the Bumble Bee by Rimsky-Korsakoff. The latter, if brief, makes up in quality for its brevity. Scriabin's Poem of Ecstasy, a work of stupendous dimensions, was given a reading by Mr. Ganz and his men in the same ratio. "Immense" is the word to be used in connection with this work and its rendition. After the intermission the audience settled down to the more familiar phrases of the Tchaikowsky Fifth. It fared especially well, beginning with the Sombre Andante, through the poignancy of the Andante Cantabile and the sprightly waltz to the vigorous finale. The orchestra played stirringly and there were many who voted this concert the finest of the season.

The fourth "Pop" concert featured Weyland Echols as soloist. He sang an aria from Massenet's Manon and a group of songs with piano accompaniment. Mr. Echols possesses a voice of purely lyric quality and he sang with much understanding. The orchestra played Schubert's March Militaire and Wagner's Overture to Rienzi in excellent form. The strings quite surpassed themselves in Handel's Largo, and the Bizet L'Arlesienne Suite was given with lightness, grace and colorful intonation. The concert closed with Offenbach's Overture to La Belle Helene.

At the fifth "Pop," Guy Maier played the Liszt concerto in E flat and the lightness of his touch made its especial appeal. For encores he played two charming sketches highly modern, Rush Hour in Hong-Hong and Crapshooters' Dance. The orchestra played the Tannhauser March in dignified measure and the first movement of the Unfinished Symphony. These and other numbers of a lighter nature completed an enjoyable program.

The sixth "Pop" opened with Berlioz's Rakoczy March from the Damnation of Faust. There followed the Brahms Academic Overture, Strauss' Blue Danube and Victor Herbert's American Fantasy. A most amusing number was a variation on a German folk song, Zu Lauterbach habich mein stumpf verloren. Elsie Aeble, a local violinist, played most acceptably the second and third movements of the Mendelssohn concerto in E minor.

The seventh "Pop" concert carried out a novel idea—St. Louis Day. The program was made up of works by St. Louis composers and so far as possible the composers conducted. Aline Howard was the soloist. She sang the Jewel Song from Faust and a group of songs with piano.

The Flonzaley Quartet made its annual appearance under the auspices of the St. Louis Chamber Music Society. The program contained the Mozart quartet in D major, Bloch's Pastorale and a quartet by Ravel, also the usual generous sprinkling of encores demanded by an audience loath to depart.

At the ninth "Pop," Edgar Skelton, gifted young St. Louis pianist, was soloist. He played Mendelssohn's Capriccio Brillante—played it to display excellent technique and understanding. Mr. Skelton gives great promise and St. Louis will be looking for him on its regular programs before long. His encore was a Mendelssohn Gavotte. The St. Louis Symphony Orchestra opened with the tuneful overture to the Merry Wives of Windsor. There followed the second movement from Dvorak's New World Symphony and Grieg's Peer Gynt Suite—two selections which did credit to the string choirs. Mason's Rhapsody on a Persian Air, an innovation on the program, and the too seldom played Emperor Waltzes of Strauss, concluded an afternoon replete with familiar melodies.

The tenth "Pop," at which the Washington University Glee Club assisted, began with Meyerbeer's Coronation March from the Prophet and included Adam's overture to If I were King, selections from Sylvia Ballet and a Moskowski waltz. The remarkably fine quality of the strings was evident in the Pochon arrangement of Old Black Joe. The men's voices were pleasing and showed the forceful leadership of their director, William Parson.

The eleventh "Pop" featured Alice Sproule, soprano, as soloist. She sang Pace, Pace, Mio Dio, from Forza Del Destino, with orchestra, in which aria her voice showed fine feeling and dramatic ability. She also sang a lighter group with piano accompaniment. The orchestra began with a beautiful rendition of Marche Slav, and received much applause for its William Tell Overture, as well as two Grieg numbers. The concert closed with Herbert's Natoma.

Guomar Novaes was the third attraction on the Civic Music League, January 6. This was Mme. Novaes' first appearance here in several years. Her playing as well as her program was a delight, for she omitted much that has become hackneyed for the piano recitalist. Her Spanish and Brazilian numbers were especially pleasing as to rhythm and phraseology. Mme. Novaes' playing is different. She

has her very own interpretations. Her Chopin B flat minor sonata was not unusual. The picture she made of the funeral procession and wind over the graves exploited her strength as well as the feathery quality of her touch. She was gracious with encores to an enthusiastic house. Certainly Civic Music League members are indebted to Miss Cuany's management for first magnitude and stars on the course this year.

Graziella Pampari, first harpist of the St. Louis Symphony Orchestra, played Widor's Chorale and Variations for Harp and Orchestra at the seventh pair of concerts. It is all too infrequent that this graceful instrument comes into the foreground. In Mme. Pampari's hands, scholarly technique, exactitude and musicianship made her contribution to the program beautiful and interesting. The orchestra began with Goldmark's overture to Sakuntala, the melodious strains of which are always welcome on the symphony program. Schelling's Victory Ball Fantasy with its stirring, exciting realism was magnificently given and called for the intermission during which to calm down to the classic beauty of Brahms' Second Symphony. The tenderness, the meditative quality, the lace-like Mozartian fabric of the third movement and the dignity of the finale were exquisitely expressed as played by the orchestra. The audience made known its enjoyment and approval.

Sylvain Noack, the new concertmaster of the St. Louis Symphony, whose singing tone has been heard from time to time, had his first appearance as soloist at the eighth pair of concerts. He played the Bruch concerto No. 2, in D minor which, although not so familiar as the G minor, is made of much the same fabric. Mr. Noack's style is that of a true virtuoso, uncramped by orchestra playing. The assurance and ease of his execution, and the depth of tone quality transmitted to his audience through this melodious vehicle, evoked a burst of applause at the close of the concerto. He played a Bach Gavotte as encore in response to continued applause and many recalls. The orchestra began with Smetana's Bartered Bride, a catchy, lilting sketch, with much conversation in the strings. It was brilliantly played and made an excellent background from which the new concertmaster emerged as soloist. Respighi's Pines of Rome had its first performance at these concerts. This Symphonic poem was splendidly played. There cannot be too much praise for the inspired delineation the orchestra gave this magnificent composition from the turmoil of its beginning (the Pines of the Villa Borghese) through the tenderness of the Pines near a Catacomb and the Pines of Janiculum, in which a phonograph gives the nightingale's song, to the grandeur of the finale, Pines of the Apian

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Way. Dohnanyi's Suite for orchestra, op. 19, closed the concert—a triumphal concert.

The ninth concert was led by Frederick Fischer, assistant conductor. The date marked the fortieth year of Mr. Fischer's association with the orchestra and his many friends welcomed him warmly. The program began with Massenet's Overture to the opera, Roma, which was followed by Schumann's E flat major symphony, both given with scholarly interpretation. Frederick Converse's The Mystic Trumpeter, after the poem by Walt Whitman, a mighty tone picture, the forceful phrases of which were eloquently spoken by the orchestra, closed the orchestral part of the program. However, the outstanding number was Rudolph Ganz' brilliant playing of the B flat minor concerto of Tchaikowsky. It is the writer's good fortune to have heard this work numerous times, and even by the same artist, but this performance quite eclipsed what has gone before. Mr. Ganz completely surpassed himself. Eminent as he has stood among virtuoso pianists, the thrilling performance of the Tchaikowsky concerto attests the degree to which orchestral experience has enriched Mr. Ganz pianistic musicianship. The audience went wild and after six recalls was rewarded by an exquisitely played favorite of the artist, Liszt's Liebestraume. Continued applause broke the one-encore rule, and a second was granted, Schubert's Ballet Music. The memory of such playing will linger long in the hearts of the audience. E. K.

#### Interesting Concerts at Curtis Institute

The only public concert to be given this season in Philadelphia by the Curtis Quartet which is composed of four of the most eminent instructors at the Curtis Institute of Music, elicited much enthusiasm from a large audience which filled the foyer of the Academy of Music on January 26. The members of the quartet are Carl Flesch, director of the violin department, first violin; Emanuel Zetlin, an instructor in the violin department, second violin; Louis Bailly, professor of viola, viola; and Felix Salmond, professor of cello, cello.

There were only two numbers on the program: the Beethoven quartet in E flat major, Opus 127, and Anton Dvorak's so-called American quartet in F major, Opus 96. This same program was repeated in Washington on January 30, when the annual complimentary concert tendered to the Government by Mary Louise Curtis Bok, founder of the Curtis Institute, was given in the music hall of the Library of Congress. Another concert by the quartet is scheduled in Boston on March 13, and the only New York concert will take place in Aeolian Hall on March 14.

Two of the artists in the All-Philadelphia program which was presented during January by the Philadelphia Forum were students of the Curtis Institute of Music.—Lucie Stern, talented young pianist who is a pupil of Josef Hofmann, director of the piano department, and Euphemia Cianini Gregory, soprano, a student with Marcella Sembrich, who directs the vocal department.

Students of Carl Flesch were heard in the fourth students' concert of the season on January 25 in the main hall of the school building. With Harry Kaufman at the piano, a very interesting program was given. Iso Briselli and Paul Gershman were heard in the concerto in D minor, No. 3, for two violins, by Bach; Henry Temianka played Mendelssohn's concerto in E minor, Opus 64, and Lois Putlitz played the concerto in E minor by Jules Conus.

With the assistance of four students from the Curtis Institute who compose the Bailly String Quartet and of Eiler Schioler, Mme. Charles Cahier gave a program on January 19 at the Institute and repeated it a week later in Aeolian Hall, New York. The number which required seven musicians was Hermann Zilcher's musical setting for Solomon's Song of Praise and has variations arranged for contralto and baritone. With Mr. Schioler assisting Mme. Cahier, with Frank Bibb at the piano and with the incidental accompaniment played by the quartet, the number proved colorful and effective. Another interesting number included four troubadour songs of the twelfth and thirteenth centuries for which the harp accompaniments were played by Caspar Reardon, a student of Carlos Salzedo in the harp department of the Curtis Institute.

Noted musicians, students and critics crowded the Institute on January 23, when the first concert for any American audience was offered as a complimentary recital to the students of the school by Josef Hofmann, director of the piano department and Lea Luboshutz, violinist. The entire program was given without the use of notes, an extraordinary precedent in chamber music, and in this instance undertaken by both artists in the cause of greater freedom and flexibility of phrasing. Writing in the Public Ledger Samuel L. Laciari commented upon the proceeding as "highly dangerous except to those so experienced in public work as Mr. Hofmann and Mme. Luboshutz."

#### Ann Arbor Hearing Fine Artists

Ann Arbor, Mich., has been circled with good music since the holiday season. The Russian Cossack Chorus, under the direction of Sergei Socoloff, gave an interesting program of unaccompanied singing on January 10. The University Symphony Orchestra of seventy-five players, under the baton of Samuel P. Lockwood, was heard for the second time this season on January 16, when it gave a splendid program of orchestral selections. Mr. Lockwood and his players were ably assisted by Lois Maier, talented wife of Guy Maier, who played Mozart's concerto in D minor. Emily Mutter, a young violinist of unusual ability, a product of the School of Music, also appeared as soloist. On January 17, Marion Talley, was heard for the first time in Ann Arbor. She gave a typical prima donna operatic program, consisting of big arias and songs, all of which she sang in a highly creditable manner. 5500 people crowded Hill Auditorium, and were able, first hand, to judge of her accomplishments, and the profound impression which she made was an endorsement of her artistry. January 31 marked the appearance of Fritz Kreisler in recital, and needless to state he gave keen pleasure to his large audience.

The climax of the year's musical activities in Ann Arbor will take place with the thirty-fourth annual May Festival of six concerts from May 18 to May 21. The Chicago Symphony Orchestra, under Frederick Stock, will participate, as will also the University Choral Union, under Earl Vincent Moore, musical director of the festival, and a large children's chorus under Joseph E. Maddy. Negotiations are pending with prominent artists who will participate not only in the miscellaneous programs but also in the choral works.



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**HARRIET BACON MACDONALD**, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Tex.; June; Fayetteville, Ark.; July; Greenbrier College, Lewisburg, W. Va.; Aug.; Cleveland, Ohio, Sept.

**FLORENCE ELIZABETH GRASLE**, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.

**MRS. KATE DELL MARDEN**, 61 North 16th Street, Portland, Ore.

**MRS. WESLEY PORTER MASON**, 1927 Classes. Apr.—Chicago, Ill., 10834 Prospect Ave.; June—Dallas, Tex., College of Music and Arts, 4409 Gaston Ave.; July—Wichita, Kans., 3212 E. Douglas St.; Aug.—Chicago, Ill., 10834 Prospect Ave.

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## ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)  
Boston, Mass. (See letter on another page.)  
Buffalo, N. Y. (See letter on another page.)  
Chicago, Ill. (See letter on another page.)  
Cincinnati, Ohio. (See letter on another page.)  
Cleveland, Ohio. (See letter on another page.)  
Denver Col. (See letter on another page.)  
Detroit, Mich. (See letter on another page.)  
Erie, Pa.—The Erie Concert Course featured Elly Ney, pianist in a delightful recital at the Elks' Auditorium on January 11. The program was well balanced and consistently interesting.  
The Cleveland Orchestra was a welcome visitor on January 17 and gave its first concert of the season in Erie to a large and enthusiastic audience. The program was an unusual one, and three of the numbers—Elegiac Poem, Converse; The Aeroplane, Whithorne, and Pageant of P. T. Barnum, by Douglas Moore—were heard for the first time here. Gwendolyn Leo, of the Leo Concert Course, had charge of the concert. G. S.

Lawrence, Kans. (See letter on another page.)  
Long Beach, Cal. (See Music on the Pacific Slope.)  
Los Angeles, Cal. (See Music on the Pacific Slope.)  
Miami, Fla.—Frieda Hempel gave a concert at the White Temple, January 17. Her program was well chosen and she had the same generous applause which her charm and voice always merit.  
Bertha Foster, director of the Miami Conservatory of the University of Miami, has been in a hospital for two weeks with a fractured foot, the result of falling on a yacht while on a ten days' cruise in the South Florida waters.  
The Miami University Trio gave its first recital in the University Auditorium, January 20. Arnold Volpe, violinist; Hannah Spiro Asher, pianist; Edward Buck, cellist, were the artists. The program included the Trio in D minor (Mendelssohn), Sonata for piano and violin in F major (Grieg), and D minor trio (Arensky). A. F. W.

Philadelphia, Pa. (See letter on another page.)  
Providence, R. I. (See letter on another page.)  
Rochester, N. Y. (See letter on another page.)  
St. Louis, Mo. (See letter on another page.)  
Seattle, Wash. (See letter on another page.)  
Stamford, Conn. (See letter on another page.)  
Syracuse, N. Y. (See letter on another page.)  
Tallahassee, Fla.—The first effort in the direction of All-State High School musical offerings, under the patronage of the Florida Education Association, was made at the meeting at Florida State College for Women. The representatives were sent from the Senior and Junior High Schools of Florida where they have regularly organized choruses and glee clubs. The following towns sent groups of students to unite in this large chorus: Alachua, Fort Lauderdale, Jacksonville, Quincy, Port St. Joe, Brooksville, Ocala, Key West, Pinecastle, Lakeland, Winter Haven, Fort Pierce, De Funiak Springs, Graceville and Tallahassee. Those taking solo parts were Anna Patronis, mezzo soprano, Quincy; Eva Isler, soprano, Tallahassee; Billie Barnett, tenor, Ocala; Edward Newcome, bass, Ocala; William Whiteside, tenor, Fort Lauderdale; McClure Stevens, bass, Tallahassee. The chorus numbered about 100 mixed voices, which were organized and directed by Zadie L. Phipps, director of the public school music department of Florida State College for Women. Three programs of seven numbers each were given with time for only one rehearsal before each public appearance. The results obtained by Miss Phipps showed a master hand in group control and directing. There was remarkable attention to the baton and eagerness to carry out every suggestion from the director. It was an outstanding demonstration of what could be accomplished even after only a few weeks of preparation. Plans will be made for organizing a year in advance with the slogan of "a chorus of 1,000 voices." O.

Toronto, Can. (See letter on another page.)  
Wichita, Kans.—A distinct honor has come to Theodore Lindberg, violinist and president of the Wichita College of Music. During the week of February 27-March 4, in Dallas, Tex., there is to be a convention of the National High School Association, with more than 15,000 delegates expected in attendance. A feature of this giant affair will be music by the national high school orchestra. To prepare that group of 260 high school musicians for the appearance, six drill masters have been selected by J. E. Maddey, music chairman of the convention. Mr. Lindberg will drill the string section. He is also to select the music and players (from the high school orchestra) for a multiple string quartet, and after a few days' rehearsal, direct that group in a concert. Mr. Maddey is a former pupil of Mr. Lindberg. Following his graduation from the Wichita College of Music he became a member of the Minneapolis Symphony Orchestra, in the first violin section. He has been a professor of public school music at the southern branch of the University of California and at Columbia University, and now holds a similar position at the Michigan University at Ann Arbor.

Roy Wall, baritone, again won plaudits when he sang for the current program of the Saturday Afternoon Musical Club. Other soloists at that meeting were Kathryn Newman, soprano, and Lena Burton Weight, pianist.  
The Tipica Orchestra of Mexico, under the local management of C. M. Casey, gave two concerts at the Forum on January 7. Wichita concert-goers, who heard that group a year ago, were again impressed by the spirited, lovely music presented in such a picturesque fashion. Jose Brisenio was the conductor. Senor Samuel Pedraza was the tenor soloist. C. E. S.

## La Forge-Berumen Studios

Gil Valeriano gave a successful recital at Jordan Hall, Boston, Mass., on January 22, accompanied at the piano by Alice Vaiden. Mr. Valeriano was received with sincere enthusiasm both by the audience and the press.  
The tenor was heard in joint recital with Frances Alda on

January 27, at the Hotel Plaza, New York. Frank La Forge, composer-pianist, was at the piano for Mme. Alda and Mr. Valeriano.

Frank La Forge accompanied Dusolina Giannini at her New York recital at Carnegie Hall on January 25.

Lillian Hunsicker, soprano, will be heard in recital at Jordan Hall, Boston, Mass., on February 24. George Vause will be at the piano.

## Guild of Singing Teachers Holds Dinner

A felicitous occasion was the mid-winter dinner of the Guild of Vocal Teachers, Anna E. Ziegler, president, Hotel McAlpin, January 27, more than a hundred interested teachers and guests being at the tables. Prominent among the speakers was Governor Moore of New Jersey, and allied societies, such as the Musicians' Club and the New York Singing Teachers' Association, cooperated.

President Mme. Ziegler introduced Eva Gautier, honor guest, who talked on the need of musicianship in singers; "Broaden the repertoire, select better American songs," said she. Cecil Arden stressed diction, citing Althouse, whose singing of Italian and German was "simply perfect." Basso Gustafson of the Metropolitan Opera acknowledged introduction to the assemblage, as did Bertram Peacock and Paul Althouse. James Reynolds, stage director, told of the need of color in costumes on the stage, and Alfred Human, made a plea for the student of present days who was apt to ask many embarrassing questions, saying the up-to-date teacher must be ready to reply to them; he especially asked the teachers to make it their business to see that the Juilliard Foundation income was rightly used—"There is work for your Guild," said he. Phillip Gordon, Bach specialist, spoke of the new Bach Cantata Society, meeting regularly for rehearsal, and said that the study and singing of Bach led to calm and peace of spirit. President Klamroth, of the New York Singing Teachers' Association, said among other things that such societies led to mutual acquaintance and appreciation, so that friendship now existed where envy lived before. Oscar Saenger mentioned the cultural influence of singing: "What shall we do with pupils, who, to succeed, must have engagements? Only three per cent. of Americans go to concerts and operas; the influence of language is great; all school children should be taught singing." Governor Moore, whose presence was attributed to a member, Mrs. Hill, was pleasantly introduced by Mme. Ziegler; he talked wittily, said it was fine to get together; fellowship was a great thing, for it accomplished wonders, and he closed with poetic quotation. T. M. Davidson, assistant superintendent of music in the public schools of Brooklyn, told in detail of the musical efforts there, and Joseph Regneas and Henry Holden Huss were also heard. Among others present were Eleanor McLellan, Henriette Speke Seely, Susan Boice, Presson Miller, Lotta Madden, Harriet Behnee, Grace Gelling, Crystal Waters, Hildegard Hoffman Huss, Amy Ray Sowards, Rhoda Mintz, Louise Weigester, Gardner Lamson, William Brady, Louise Thiers, George Bauer, Whitney Tew, Charlotte Lund, Adele Luis Rankin, Estelle Lieblich, Antonia Sawyer, Florence Turner-Maley (chairman of the dinner, who saw that everyone was comfortably seated), Mme. Carylna, John Palmer, Mme. Bowie, Beatrice Mack, Earl Tuckerman, etc.

## Lucile Lawrence in Interesting Programs

On January 6 Lucile Lawrence, harpist, gave a joint recital in Milford, Conn., with Greta Torpadie, soprano, and Albert Spillman basso. Alice Nichols accompanied Miss Torpadie and Mr. Spillman. The concert was given under the auspices of the Associated Artists and brought forth some very enthusiastic reports in the press.

According to one critic, "It proved a splendid success. Each of the artists being enthusiastically received. They gave a well-balanced and varied program exceptional in character and one which could not be surpassed anywhere."

On January 21 Miss Lawrence appeared at the Colony Club in New York with Sarah Possell, flutist, and Nancy Wilson, cellist. The occasion was that of a pageant given by the Colonial Dames of America. Miss Lawrence opened the program with a sarabande by Francois Couperin, from the Fourth Royal Concert, then with Miss Possell and Miss Wilson played Echoes, Musette, and Forlane from the same group of Concerts. Miss Lawrence then ended the group with the Theme and Variations by Haydn. The second group consisted of the Sacred Concert by Rameau. This group was ended by the prelude from the First Royal Concert by Couperin.

It may be noted that the only other organization that has played these trios in the same arrangement was the Trio de Lutece, consisting of such artists as Georges Barrere, Carlos Salzedo and Paul Kefer.

## All-American Issue of Modern Music

The current issue of Modern Music is devoted exclusively to a review of contemporary conditions in America. It is the second of the "special issues" undertaken by the League of Composers since it began publication of this magazine three years ago; last winter it brought out a number devoted to music for the stage. This issue contains an article entitled Honest Antagonism, by Henrietta Straus; an analysis of jazz by Aaron Copland; a discussion of impressionism in America by Marion Bauer; A Glance Toward the Left, by Pitts Sanborn; an estimate of Ernest Bloch, Louis Gruenberg and Leo Ornstein, by Lazare Saminsky, and other brief reviews by Howard Hanson, Frederick Jacobi, Alexander Fried and Newman Levy. In March Modern Music will contain a study of Mechanical Music by H. H. Stuckenschmidt of Berlin, and a survey of Future Possibilities for Chamber Music by John Redfield of New York.

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### Lucchese Meets Carrie Jacobs Bond

LOS ANGELES, CAL.—Josephine Lucchese, young and talented diva, has again come to the Pacific Coast—this time on a concert tour—and, surpassing fond memories she had left since her appearances here in opera, has sung herself deeper into the hearts of lovers of music of the Golden State. In the eight or nine concerts given in Los Angeles and vicinity (very prominent among which was the one at the Philharmonic Auditorium in the Behmer Series) the talented songstress has not only achieved triumphs with her glorious voice and fine artistry, but also she has completely conquered her listeners with her radiant beauty and winning personality. In practically all of her appearances in Southern California she has gone from one enthusiastic demonstration to another—demonstrations as only come when audiences, surfeited with the usual, are suddenly aroused by an exhibition of the unusual—and “the American Nightin-



Photo by Vanity Fair Studios

JOSEPHINE LUCCHESE

gale” must of necessity carry with her an unforgettable remembrance of the great love the Californians have for her.

Another conquest she has made (and which she prizes most dearly, is that of the heart of Carrie Jacobs Bond, composer of Perfect Day, I Love You Truly, and scores of other undying melodies. Indeed, when the prima donna gave her first concert in Los Angeles, little did she know that, lost in the crowd that packed the huge Auditorium was the composer and that she had become so enraptured with the singer's beauty of voice and charming personality as to get the inspiration for another of her songs, which she has, since then, dedicated to the songstress. They met after the recital that night and, as the cantatrice says, “each found at the end of that perfect day, the soul of the friend we had made.”

Situated in the apex of two small canyons in Hollywood and over-looking the panorama of Los Angeles, the Bay Cities and the Pacific, lies the home of Mrs. Bond. Here, under the shade of friendly palms, many happy days were enjoyed with the composer by Mme. Lucchese, despite her heavy California bookings. Whenever Josephine, as Mrs. Bond knows her, had an hour or two, this time was spent in the Bond abode. And, on numerous occasions, when Lucchese was to appear in recital in a nearby city, the composer would accompany her in her beautiful car. C. E. H.

### Tollefsen Trio Activities

Forty-one dates during October, November and December sum up the Tollefsen Trio activities for those months.

The Southern tour embraced several new cities, including engagements in Brenau College, Gainesville, Ga.; Gulfport College and Laurel Music Club, in Mississippi; artist courses, Montgomery, Ala.; Musicians' Club, Evansville, Ind. and the Birmingham School, in Pennsylvania. They also made a trip to Worcester, Mass., playing at Mechanics Hall to a representative audience, which listened with rapt attention to a program which included the seldom played C minor trio by Gretchaninov. The press contained glowing reports of their successes.

The Tollefsen Trio frequently appears on the “Viking” program, broadcast from station WEAF, Tuesday evenings, specializing on Scandinavian music, when they have brought out works seldom heard, by such composers as Gade, Sjögren, Lange-Müller, Halvorsen, Sinding, Svendsen, Malling, Per Winge and Olsen; these will be continued throughout the season.

### Esperanza Garrigue Studio Activities

Among the talented newcomers to the Esperanza Garrigue Studios this season with lovely voices are Elizabeth McIntyre, coloratura soprano, and Louise Griffith, lyric soprano, both sent to Mme. Garrigue by the well known concert artist, Cecil Fanning. Miss McIntyre had studied with Mr. Fanning for one year and Miss Griffith had worked with him for three years. Both showed excellent training, and Mme. Garrigue states that it is a pleasure for her to go on with their well grounded art work. Miss Griffith secured a good contract in New York as soon as she arrived, and after a short period of training at the Garrigue Studios, Miss McIntyre was offered an understudy position to one of Mme. Garrigue's pupils.

### Second Tandler Concert

Soloist for the second exclusive Saturday Morning Musical by Adolf Tandler's Little Symphony at the Biltmore Hotel, Los Angeles, on February 12, was Calmon Luboviski, introducing a very seldom heard composition by Max Bruch, Romance, op. 42, in A minor, a work of great beauty, technical perfection and equal in every way to the composer's concerto in G minor. Tandler also introduced two new works by American women composers: Fannie Dil-

lon of Southern California, and Ariadna Mikeskina, at present also a resident of California.

### Cellist Lajos Shuk's Activities

Returned from his trip to Europe, Lajos Shuk, young Hungarian cellist, is enjoying a very busy season. Disembarking at Palermo, Sicily, his parents met him, the three traveling north through all scenic points; they explored Rome, saw the Pope and Mussolini, then went on through the Alps to Lake Woerth, Austria, where he worked daily on his repertory, including many novelties for cello—not forgetting vigorous tennis, swimming, and motoring; he also scaled the Grossglockner, nearly 12,000 feet high. A ship's concert with the San Carlo Opera stars Lucchese and Tafuro, refreshed the passengers and he planned his program-details in leisure hours.

Mr. Shuk's recent engagements included January 12, Carnegie Hall, soloist with Banks Glee Club; 14, Ridgewood, N. J., with Orpheus Club; 16, N. Y. Trio Russe; 23, in Beethoven's Triple Concerto, with Victoria and Natalie Boscho; 31, Middletown, N. J.; February 6, Montclair, N. J.; 8, New Brighton, Pa.; 9, Hotel Plaza, N. Y. City. Other dates scheduled for the immediate future include: February 11, Cumberland, Md.; 13, afternoon, Trio, and evening, own recital; 15, Scranton, Pa.; 17, Waynesboro; 20, Tampa, Fla.; 21, Bradenton Fla. with four more Florida dates in Miami, Palm Beach, etc.; March 6, New York; March 7, Binghamton, N. Y. Beside these he is heard frequently with the Zuro Symphony Orchestra, and regularly by radio, playing Friday evenings via WJZ; he also appears with the Trio Russe, in private residences, etc., and is scheduled to play twice with orchestra in New York, choosing the Haydn and Saint-Saëns concertos. He has been cellist of the Letz and Hartman string quartets.

The second week in March he initiates a tour in Europe, pending engagements being with the Hamburg Philharmonic Orchestra, Pabst, conductor; Berlin, probably with Dr. Heinz Unger; Prague, with Vaclav Talich and Czech Philharmonic; March 27, soloist with the Vienna Konzertverein, under Prof. Rudolf Nilius; April 2, Vienna Philharmonic Kammer-orchestra, introducing Bloch's Schelomo, and Tchaikowsky's Roco variations; April 5, he will play a recital in Budapest, his home town, on the platform of the Academy of Music, where he had his main education (Popper and Schiffer) before going to Hugo Becker, Berlin; April 14, Budapest Symphony Orchestra (Komor conducting), playing the Beethoven Triple concerto with Dohnanyi and Szekely. Between dates he is scheduled to jump to Bucharest, where Georges Georgesco (now in this city) is royal conductor to Queen Marie, to play with him and his orchestra; he will give a recital also. After this he goes to Budapest (City Opera, where Jenő Markus directs. Mr. Shuk will conduct two evenings of opera, probably Carmen and Lohengrin.

### Yon Artist-Pupil Heard

The first of a series of recitals on the new organ in the auditorium of the Bryant High School in Long Island City was given on January 19. Lester Sherburne, a young artist who has received his training from Pietro Yon, made his first local appearance here, rendering a difficult program which included numbers by Ungerer, Bach, Franck, Boex and Yon.

Mr. Sherburne displayed splendid technical skill and musical taste, bringing out in the lighter numbers aspects of delicacy and humor which gained a ready response from the audience. Of the more serious type, the most successful were the Bach prelude and fugue in C minor and the Piece Heroique of Franck.

Mr. Yon, who was present with a party, was introduced to the audience after the playing of his delightful Echo, and received an enthusiastic welcome.

Elizabeth Banghart, supervisor of music at this school, is in charge of the recital series.

### Althouse in Demand

Paul Althouse, for ten years a leading tenor of the Metropolitan Opera Company, is branching out into a new activity. Between concert and operatic engagements he is devoting his time to teaching. Therefore his main headquarters again will be in New York City. The tenor appeared, January 21, in Washington, D. C., as Pinkerton in Madame Butterfly, and two more operatic appearances are scheduled for this month with the Civic Opera Company in Philadelphia, the first on February 10 in the leading role of Pagliacci and later on February 17 as Radames in Aida. On February 12 he will be the soloist in Syracuse, N. Y., with the Syracuse Orchestra; February 19 he will appear in recital with Marie Sundelius in Newark, N. J., and on March 10 he will give a recital in Johnstown, Pa. An important appearance has been booked for him on April 17, when he will sing Samson in Samson and Dalila in Orchestra Hall, Boston, Mass., with the Handel and Haydn Society.

### Normal Classes at Parsons Studios

With the opening of the mid-winter term of the Parsons Associated Studios, Rochester, N. Y., especial features of interest are scheduled for the normal classes, some of which will be open to the public, and will comprise ear-training, development of the rhythmic sense, tone perception, musical dynamics, scale patterns, form and design in music, harmony, simple polyphony, applied pedagogy, repertoire, ensemble playing, musical appreciation and comparative interpretations. The first one of this series was held at the main suite of studios on February 2 and was conducted by Anne Parsons. The topic under discussion was Ideas in Music, comprising three types—melodic, harmonic and rhythmic—and their relation to the composition as a whole. Illustrations of simple form in music embodying the potent factors, unity, variety and symmetry were given at the piano by members of the pedagogy class, and vocal numbers were sung by Albert Turell, baritone.

### Luncheon Given for Werrenrath

The Woman Pays Club of San Francisco, of which Mollie Merrick, music critic of the San Francisco Bulletin, is secretary, gave a luncheon for Reinald Werrenrath, baritone, at the St. Francis Hotel, just before he gave his recital in the coast city. Mr. Werrenrath is an honorary member of the Woman Pays Club, Inc., of New York, and was the instigator of the San Francisco branch.

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## THE MUSICIANS' GALLERY.

## HAROLD SAMUEL,

English pianist, who recently accomplished the herculean task of giving six Bach recitals in six days at the Town Hall, New York. Toronto, Canada, was the first out of town city to hear Mr. Samuel in a series of Bach concerts. He was scheduled to give three programs of that composer's works in the Hart House Theater, Toronto, on the evenings of January 31, and February 3 and 4. The above is a reprint from a London paper.



HAROLD SAMUEL,



IN THE SWISS ALPS,  
Where Florence Field spent the holidays.



FRANK WALLER.

How the American conductor looks today. (Photo by J. Anthony Bill.)



EDGAR SCHOFIELD

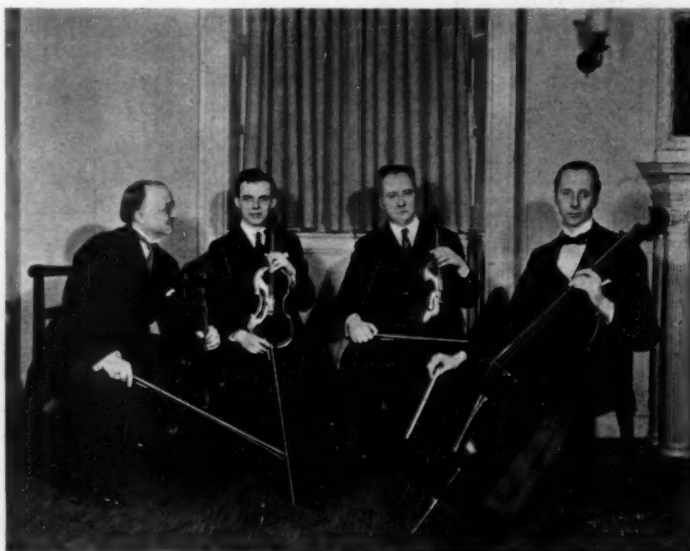
(left), baritone and teacher of New York, snapped while enjoying a short vacation recently at Norfolk, Va.



ANNA CASE,

concert soprano, photographed with "Prince Chum," a thoroughbred Pekinese, which took a prize at a recent Pekinese show in New York. Miss Case hereafter will be featured under the banner of R. E. Johnston. (Wide World Photos)

THE CURTIS QUARTET, composed of four artists who are among the leading faculty members of the Curtis Institute of Music in Philadelphia, the Curtis Quartet takes its name from the school which last year made possible an organization of four musicians hardly equalled for pre-eminence since the days of Joachim. From left to right they are Louis Bailly, viola; Emanuel Zetlin, second violin; Carl Flesch, first violin, and Felix Salmond, cello. (Photo by Kubey-Rembrandt)



HOW BUTTERFLIES ARE MADE.

Dusolina Giannini, soprano, going over the details of her "Butterfly" interpretation with Leopold Sachse, general manager of the Hamburg Stadt Opera, who is considered one of the greatest producers and stage directors in Germany. (M. Halberstadt photo)





HENRY CLANCY,

tenor, one of the younger singers who is successfully seeking fame in the concert field. To step into two of the most important church positions in New York, the Fifth Avenue Presbyterian Church and Temple Emanu-El (previously held by Richard Crooks and George Meader) is indicative of the merit of the tenor. On January 11 Mr. Clancy sang in *The Messiah* with the Greenwich Choral Society, and is booked for numerous other engagements in the near future. He is under the management of Walter Anderson, who is still receiving eulogistic letters about his successful broadcasting recently from WJZ. (Photo by Apeda).



CECIL ARDEN,

from a new photograph of the contralto taken in Paris. Miss Arden recently returned from a successful tour of Florida and will remain in New York until March, when she will go to the Pacific Coast, after which she sails for Paris.



DOROTHEA FLEXER,

twenty-three-year old American girl, who made her debut at the Metropolitan Opera a short time ago, is fond of salt water swimming. The pool of the Berengaria has real ocean water, for it is filled when the vessel is two hundred miles out. Miss Flexer is shown here ready for a dip. (Photograms).



MELBA DOFF

and her advisor, Constantin Nicolay, formerly of the Chicago Civic Opera Company.



BUTTERFLY IN ITALY

In the center, Teiko Kiwa, Japanese soprano, who has been winning conspicuous success in the presentation of Puccini's heroine in Italy and in the countries of central Europe. With her is Antoinette Klinger, her secretary, and Antonio Bassi, Milan representative of the MUSICAL COURIER.



HARDESTY JOHNSON AND ISABELLE GARLAND,

just introducing *Recitals of Poetry and Song*. The first one, given on January 11 at Chickering Hall, New York (reviewed in the January 20 issue of the MUSICAL COURIER), was highly successful. Miss Garland reads a poem and Mr. Johnson follows it at once with an appropriate song to his own accompaniment. They are making a tour through Florida this month, appearing before clubs in several of the best-known winter resorts and also in private homes.



LON CHANEY,

Metro-Goldwyn-Mayer star, now playing the title role in *Mr. Wu*, with a group of members of the Russian Symphonic Choir on their recent visit to the studios at Culver City, Cal.



FERNAND ANSSEAU,

tenor of the Chicago Civic Opera Company, walked daily, while in the Windy city, and throughout the twelve weeks' season at the Auditorium not a day passed by without the tenor going out to feed three homeless dogs. In the above one sees Anseau taking care of those unhappy dogs, feeding them some choice morsels, notwithstanding the fact that on the day the picture was taken the barometer registered eight below zero.

## WHERE THEY ARE TO BE

As Announced

**ALSEN, ELSA**  
Feb. 15, Baltimore, Md.  
Feb. 24, Rochester, N. Y.  
Apr. 25, Buffalo, N. Y.  
June 22-24, Cleveland, O.

**ALTHOUSE, PAUL**  
Feb. 10, Philadelphia, Pa.  
Feb. 12, Syracuse, N. Y.  
Feb. 17, Philadelphia, Pa.  
Feb. 19, Newark, N. J.  
Mar. 10, Johnstown, Pa.  
Apr. 1, State College, Pa.  
Apr. 17, Boston, Mass.

**AUSTRA, FLORENCE**  
May 3, Springfield, Mass.

**BAKER, DELLA**  
Feb. 13, Boston, Mass.

**BALOKOVIC, ZLATKO**  
Feb. 11, Breslau, Ger.  
Feb. 12, Berlin, Ger.  
Feb. 19, Paris, France

**BANNERMAN, JOYCE**  
Feb. 13-15, Boston, Mass.  
Feb. 16, Milton, Mass.

**BARRON, MAY**  
Feb. 28, Daytona, Fla.  
Mar. 7, Jacksonville, Fla.  
Mar. 12, Savannah, Ga.  
Mar. 16, Gainesville, Ga.  
Mar. 21, Charleston, S. C.  
Apr. 24, Chicago, Ill.

**BAUER, HAROLD**  
Feb. 11, Cedar Falls, Ia.  
Feb. 20, Waterbury, Conn.  
Feb. 25, Hanover, N. H.  
Mar. 17, Dayton, O.  
Mar. 24, St. Paul, Minn.  
Mar. 24-25, Minneapolis, Minn.  
Mar. 27, Chicago, Ill.

**BRAHLOWSKY, ALEXANDER**  
Feb. 16, Boston, Mass.

**CADLE, GENEVE**  
Feb. 27, Chicago, Ill.

**CHERNIAVSKY TRIO**  
Mar. 1, Burlington, Iowa.  
Mar. 2, Davenport, Iowa.  
Mar. 3, Dubuque, Iowa.  
Mar. 7, Iowa Falls, Iowa.  
Mar. 8, Webster City, Iowa.  
Mar. 9, Omaha, Neb.  
Mar. 10, Fremont, Neb.  
Mar. 11, Maryville, Mo.  
Mar. 14, St. Joseph, Mo.  
Mar. 15, Emporia, Kan.  
Mar. 18, Stillwater, Okla.  
Mar. 21, Tulsa, Okla.  
Mar. 23, Stephenville, Tex.  
Mar. 24, Dallas, Tex.  
Mar. 28, Georgetown, Tex.  
Mar. 29, San Antonio, Tex.  
Mar. 31, Douglas, Ariz.  
Apr. 1, Tucson, Ariz.  
Apr. 7, Redondo, Cal.  
Apr. 8, Long Beach, Cal.  
Apr. 11, Santa Paula, Cal.  
Apr. 12, Los Angeles, Cal.  
Apr. 18, Hanford, Cal.  
May 6, St. Louis, Mo.

**CHAMLEE, MARIO**  
Feb. 20, Bronxville, N. Y.

**CLANCEY, HENRY**  
Feb. 10, Adams, Mass.  
Mar. 24, Newark, N. J.  
Mar. 17, Plainfield, N. J.  
Apr. 3, New Bedford, Mass.  
May 4, Spartanburg, S. C.

**CLAUSSEN, JULIA**  
Feb. 17, Philadelphia, Pa.  
Mar. 10, St. Paul, Minn.  
Mar. 11, Minneapolis, Minn.

**CLEVELAND ORCHESTRA**  
Feb. 14, Daytona, Fla.  
Feb. 15, Miami, Fla.  
Feb. 17, Havana, Cuba  
Feb. 21, West Palm Beach, Fla.

**CRAIG, MARY**  
Feb. 10, Philadelphia, Pa.  
May 10, 11, Harrisburg, Pa.  
May 12, Harrisburg, Pa.

**CROOKS, RICHARD**  
Feb. 24, Rochester, N. Y.  
Mar. 18, Oxford, Ohio  
Mar. 22, Kansas City, Mo.  
Apr. 24, Lawrence, Kans.  
Apr. 27, St. Paul, Minn.  
Apr. 8, Minneapolis, Minn.  
Apr. 14, 16, Detroit, Mich.  
May 2 to 7, Cincinnati, Ohio

**DADMUN, ROYAL**  
Mar. 6, Detroit, Mich.

**DAVIS, ERNEST**  
Feb. 10 to 25, Seattle, Wash.  
Feb. 14, Seattle, Wash.  
Mar. 14, Chicago, Ill.  
Mar. 16, Chicago, Ill.

**DILLING, MILDRED**  
Mar. 9, Brooklyn, N. Y.

**ELLERMAN, AMY**  
Feb. 11, Plainfield, N. J.  
Mar. 3, Ithaca, N. Y.  
Mar. 5, Norristown, Pa.  
Mar. 19, Ithaca, N. Y.  
Mar. 20, Elmira, N. Y.

**ELSHUCO TRIO**  
Feb. 10, Washington, D. C.  
Feb. 13, Boston, Mass.  
Feb. 14, Buffalo, N. Y.  
Feb. 18, Kingston, N. Y.

**ERSTIN, GITLA**  
Mar. 15, Richmond, Va.

**FLONZALEY QUARTET**  
Feb. 15, Norton, Mass.  
Feb. 16, Boston, Mass.  
Feb. 17-18, West Hartford, Conn.

**FLONZALEY QUARTET**  
Feb. 19, New Haven, Conn.  
Feb. 21, Westerly, R. I.  
Feb. 23, Princeton, N. J.  
Feb. 26, Boston, Mass.  
Mar. 4, New Brunswick, N. J.  
Mar. 5, Albany, N. Y.  
Mar. 8, Wellesley, Mass.  
Mar. 10, Boston, Mass.  
Mar. 28, Kensington, England  
Mar. 29, London, England  
Mar. 30, Huddersfield  
Mar. 31, Liverpool  
Apr. 5, Paris, France  
Apr. 7, Mulhausen, Germany  
Apr. 8, Strassburg, Germany  
Apr. 9, DuSolin, Ariz.

**GLANZ, DUOLINA**  
Feb. 11-12, St. Louis, Mo.  
Feb. 14, Louisville, Ky.  
Feb. 17, Boston, Mass.  
Feb. 21, Williamsport, Pa.  
Feb. 24, Omaha, Neb.

**GRAINGER, PERCY**  
Feb. 10, Poughkeepsie, N. Y.  
Feb. 11, New Brunswick, N. J.  
Feb. 15, Asheville, N. C.  
Feb. 17, Ashland, Ky.  
Feb. 18, Charleston, W. Va.  
Feb. 19, Lawrence, Kans.  
Feb. 26, St. Louis, Mo.  
Mar. 2-3, Winnipeg, Can.  
Mar. 6, Duluth, Minn.  
Mar. 9, Chicago, Ill.  
Mar. 10, Cincinnati, Ohio  
Mar. 14, Danville, Ill.  
Mar. 16, South Bend, Ind.  
Mar. 21, Saint Mary-of-the-Woods, Ind.  
Mar. 23-25, Urbana, Ill.  
Mar. 29, Phoenix, Ariz.  
Apr. 15, San Francisco, Cal.  
Apr. 1, Los Angeles, Cal., and Hollywood, Cal.  
Apr. 7, Los Angeles, Cal.  
Apr. 8, Santa Monica, Cal.  
Apr. 11, Tucson, Ariz.  
Apr. 15, San Francisco, Cal.  
Apr. 18, Reno, Nev.  
Apr. 20, Piedmont, Cal.  
Apr. 21, Oakland, Cal.  
Apr. 25, Portland, Ore.  
Apr. 26, Aberdeen, Wash.  
Apr. 27, Tacoma, Wash.  
Apr. 29, Spokane, Wash.  
Apr. 30, Pullman, Wash.  
May 2, Spokane, Wash.  
May 17, Middlebury, Vt.

**GRAYEURE, LOUIS**  
Feb. 13, Cincinnati, O.

**HACKETT, ALICE**  
Feb. 15-16, Minneapolis, Minn.

**HAENSEN, CECILIA**  
Feb. 10, Claremont, Cal.  
Feb. 14, Stockton, Cal.  
Feb. 15, San Francisco, Cal.  
Feb. 17, Oakland, Cal.  
Feb. 18, San Francisco, Cal.

**HESS, MYRA**  
Feb. 10, Hague  
Feb. 17, Preston  
Feb. 19, London  
Feb. 24, Brighton  
Feb. 26, London  
Mar. 1, Edinburgh  
Mar. 3, Glasgow  
Mar. 7, Glasgow  
Mar. 12, Southold  
Mar. 14, Croydon  
Mar. 17, Bath  
Mar. 19, Paris  
Mar. 25, Dorking  
Mar. 29, Streatham  
Mar. 31, London  
Apr. 5, Budapest  
Apr. 7, Vienna  
Apr. 13, Hartford, Conn.  
Apr. 14, Hartford, Conn.

**HUNTSICKER, LILLIAN**  
Feb. 24, Boston, Mass.

**HUTCHESON, ERNEST**  
Feb. 18, Williamsport, Pa.  
Mar. 13, Chicago, Ill.

**JOHNSON, ROSAMOND, and GORDON, TAYLOR**  
Feb. 24, Boston, Mass.

**MARIANNE KNEISEL QUARTET**  
Feb. 24, Boston, Mass.

**LAUBENTHAL, RUDOLF**  
Feb. 18-19, St. Louis, Mo.

**LAWRENCE, LILLIE**  
Feb. 10, South Bend, Ind.

**LAWRENCE HARP QUINTET**  
Apr. 21, Milford, Conn.

**LENON STRING QUARTET**  
Mar. 28, Boston, Mass.

**LENT, SYLVIA**  
Feb. 15-16, Washington, D. C.  
Mar. 21, Chambersburg, Pa.  
Mar. 27, Philadelphia, Pa.

**LETZ QUARTET**  
Feb. 11, New Concord, O.  
Feb. 12, Memphis, Tenn.  
Feb. 14, Fort Worth, Tex.  
Feb. 16, Abilene, Tex.  
Feb. 18, Austin, Tex.  
Feb. 22, Sherman, Tex.  
Feb. 23, Denton, Tex.

**LEWIS, MARY**  
Feb. 10, Akron, O.  
Feb. 14, New Haven, Conn.

**LIEBLING, GEORGE**  
Feb. 10, Spearfish, S. D.  
Feb. 16, Yankton, S. D.  
Feb. 16, Springfield, S. D.  
Feb. 21, Leavenworth, Kans.  
Mar. 2, Menominee, Wis.  
Mar. 8, Carroll, Ill.  
Mar. 10, Rockford, Ill.  
Mar. 21, Manitowish, Man.

**LONDON STRING QUARTET**  
Feb. 12, Bloomington, Ill.  
Feb. 13, Chicago, Ill.  
Feb. 15, Poughkeepsie, N. Y.

**LULL, BARBARA**  
Feb. 20, Boston, Mass.

**LUND, CHARLOTTE**  
Feb. 17, Brooklyn, N. Y.

**MACMILLAN, FRANCIS**  
Feb. 10, Fayette, Mo.  
Feb. 13, Duluth, Minn.  
Feb. 18, Athens, Ohio  
Mar. 6, Syracuse, N. Y.  
Mar. 18, Lock Haven, Pa.  
Mar. 31, Chillicothe, O.

**MAIER, GUY-PATTISON, LEE**  
Feb. 10, Wichita, Kan.  
Feb. 15, Dallas, Tex.  
Feb. 18, New Orleans, La.  
Feb. 23, Delaware, O.

**MEISLE, KATHRYN**  
Feb. 10, Palo Alto, Cal.  
Feb. 14, Los Angeles, Cal.  
Feb. 15, Riverside, Cal.  
Feb. 17, San Francisco, Cal.  
Feb. 24, Rochester, N. Y.  
Mar. 1, Winston-Salem, N. C.  
Apr. 17, Salem, Mass.  
May 2, Springfield, Mass.  
May 4, Newark, N. J.

**MIDDLETON, ARTHUR**  
Feb. 24, Rochester, N. Y.  
Mar. 10, Johnstown, Pa.  
Mar. 29, Paterson, N. J.  
May 9, Topeka, Kan.

**MILLER, MARIE**  
Feb. 13, Chicago, Ill.

**MOUNT, MARIE MILLER**  
Feb. 23, Camden, N. J.

**MURPHY, LAMBERT**  
Feb. 13, Camden, N. J.

**MURDOCH, WILLIAM**  
Feb. 10, Munich  
Feb. 16, Budapest  
Feb. 16, Vienna  
Feb. 27 to Mar. 26, London

**MURPHY, LAMBERT**  
Feb. 21, Chicago, Ill.  
Feb. 26, Pittsburgh, Pa.  
Apr. 15, Los Angeles, Cal.  
Apr. 23, Stockton, Cal.

**N. Y. STRING QUARTET**  
Mar. 7, Bayreuth, W. Va.  
Mar. 16, Granville, Ohio.  
Mar. 18, Scarsdale, N. Y.  
Mar. 21, Buffalo, N. Y.  
Mar. 24, Pittsburgh, Pa.  
Feb. 25, Gothen, Ind.  
Mar. 28, Springfield, Ill.  
Mar. 29, St. Louis, Mo.  
Mar. 30, Alton, Mo.  
Mar. 31, Omaha, Neb.  
Apr. 4, Lincoln, Neb.  
Apr. 6, Denver, Colo.  
Apr. 10, Pasadena, Cal.  
Apr. 15, San Francisco, Cal.  
Apr. 20, San Francisco, Cal.  
Apr. 30, Salt Lake City, Utah

**NEY, ELLY**  
Mar. 1, Redlands, Cal.  
Feb. 21, Lexington, Ky.  
Feb. 25, Evansville, Ind.  
Mar. 1, Fredonia, N. Y.  
Mar. 4, Ottawa, Canada  
Mar. 16, Bridgeport, Conn.  
Mar. 18, Bloomington, Pa.  
Mar. 21, Chicago, Ill.  
Mar. 22, Chicago, Ill.  
Mar. 23, Freeport, Ill.  
Mar. 24, Davenport, Iowa  
Mar. 25, Sioux City, Iowa  
Apr. 1, St. Louis, Mo.

**NORTUP, MARGARET**  
Feb. 20, Brooklyn, N. Y.  
May 10, Gastonia, N. C.  
May 12, Charlotte, N. C.

**PATTON, FRED**  
Feb. 17, Philadelphia, Pa.  
Mar. 12, Philadelphia, Pa.  
Mar. 24, Philadelphia, Pa.  
Mar. 26, Boston, Mass.  
Apr. 8, Oskaloosa, Ia.  
Apr. 15, Los Angeles, Cal.  
May 3-7, Cincinnati, O.  
May 9-12, Harrisburg, Pa.

**PETERSON, ALMA**  
Mar. 24, Philadelphia, Pa.

**PETERSON, MAY**  
Mar. 31, Provo, Utah

**PHILADELPHIA LA SCALA OPERA**  
Feb. 20, Newark, N. J.

**PONSELLE, ROSA**  
Feb. 11, St. Petersburg, Fla.  
Mar. 31, Salt Lake City, Utah

**RAYMOND, GEORGE PERKINS**  
Mar. 9, Brooklyn, N. Y.

**REUTER, RUDOLPH**  
Feb. 17, Amarillo, Tex.  
Feb. 20, Los Angeles, Cal.  
Feb. 21, Pasadena, Cal.  
Mar. 4, San Francisco, Cal.  
Mar. 8, Pocatello, Ida.  
Mar. 13, Detroit, Mich.  
Mar. 14, Indianapolis, Ind.  
Mar. 22, Chicago, Ill.

**ROES, PAUL**  
Feb. 20, Chicago, Ill.  
Feb. 24, Philadelphia, Pa.  
Mar. 9, Boston, Mass.

**ROSEN, MAX**  
Feb. 21, Ogden, Utah

**ROSS, GILBERT**  
Feb. 10, Nashville, Tenn.  
Feb. 11, Lebanon, Tenn.  
Feb. 16, Hattiesburg, Miss.  
Feb. 17, Poplarville, Miss.  
Feb. 18, Gulfport, Miss.  
Feb. 19, Bay St. Louis, Miss.  
Feb. 21, Laurel, Miss.

**RUSSIAN SYMPHONIC CHOIR**  
Feb. 10, Rocky Mount, N. C.  
Feb. 11, Farmville, Va.  
Feb. 14, Danville, Ill.  
Feb. 15, Benton Harbor, Mich.  
Feb. 16, Notre Dame, Ind.  
Feb. 17, Pontiac, Mich.  
Feb. 18, Owosso, Mich.  
Feb. 19, Flint, Mich.  
Feb. 22, Chatham, Ont.  
Feb. 24, Erie, Pa.

**SALZEDO, CARLOS**  
Feb. 15, Painesville, O.

**SALZEDO HARP ENSEMBLE**  
Feb. 10, South Bend, Ind.  
Feb. 11, Normal, Ill.

**SCHUMANN-HEINK, ERNESTINE**  
Feb. 11, Macon, Ga.

**SIMONDS, BRUCE**  
Feb. 13, Middletown, Conn.  
Feb. 16, New Haven, Conn.  
Feb. 17, Waterbury, Conn.  
Feb. 23, Stamford, Conn.  
Mar. 9, New Haven, Conn.  
Mar. 16, New Haven, Conn.  
Mar. 22, Boston, Mass.  
Apr. 1, Boston, Mass.

**SMETERLIN, JAN**  
Feb. 14, The Hague, Holland  
Feb. 17, Tiel, Holland  
Feb. 23, Paris  
Feb. 26, Hamburg, Germany  
Mar. 3, Stockholm, Sweden  
Mar. 8, Stockholm, Sweden  
Mar. 12, Stockholm, Sweden  
Mar. 14, Copenhagen, Denmark  
Mar. 26, Berlin, Germany  
Apr. 9, London, England

**SMITH, ETHELYNDE**  
Mar. 1, Belfast, Me.  
Mar. 5, Cambridge, Mass.  
Apr. 26, Petroskey, Mich.  
July 14, Burlington, Vt.

**STALLINGS, LOUISE**  
Apr. 1, Storrs, Conn.

**STRATTON, CHARLES**  
Feb. 24, Hagerstown, Md.  
Feb. 25, Winchester, Va.

**SUNDELIN, MARIE**  
Feb. 13, New Britain, Conn.  
Feb. 15, Springfield, Mass.  
Feb. 19, Newark, N. J.  
May 1-7, Cincinnati, O.  
May 10, 11, 12, Harrisburg, Pa.

**SWAIN, EDWIN**  
Apr. 6, Brooklyn, N. Y.

**SZIGETI, JOSEPH**  
Feb. 10-11, Cleveland, O.  
Feb. 15, Oberlin, O.  
Feb. 16, Kent, O.  
Feb. 20, Philadelphia, Pa.  
Feb. 22, Montreal, Can.

**TELVA, MARION**  
May 2 to 7, Cincinnati, O.

**THOMAS, JOHN CHARLES**  
Feb. 17, Palm Beach, Fla.  
Mar. 5, Atlantic City, N. J.  
Mar. 26, Brooklyn, N. Y.

**TIPICA ORCHESTRA**  
Feb. 16, Los Angeles, Cal.

**VAN DER VEER, NEVADA**  
Apr. 14-16, Detroit, Mich.  
May 2 to 7, Cincinnati, O.  
May 10-12, Harrisburg, Pa.

**VREELAND, JEANNETTE**  
Feb. 22, Lowell, Mass.  
Apr. 14-16, Detroit, Mich.

**WARDLE, CONSTANCE**  
Feb. 10, Lancaster, Pa.  
Feb. 12, Wilmington, Del.  
Feb. 14, Toledo, O.  
Feb. 16, New Haven, Conn.

**WARREN, OLGA**  
Feb. 24, Danbury, Conn.  
Mar. 17, Boston, Mass.



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NEW YORK  
CONCERT ANNOUNCEMENTS

February 10—Symphony Society of New York, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Erminia Ligotti, song, evening, Town Hall.

February 11—Philharmonic Orchestra, afternoon, Carnegie Hall; Frederick Gunster, song, evening, Aeolian Hall.

February 12—Young People's Symphony Concert, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Irene Scharrer, piano, afternoon, Aeolian Hall; Guimara Novaes, piano, afternoon, Town Hall.

February 13—Philharmonic Orchestra, afternoon, Carnegie Hall; Symphony Society of New York, afternoon, Mecca Auditorium; Clarita Sanchez, song, evening, Times Square Theater; Matinee Musicale, afternoon, Aeolian Hall; Katherine Bacon, evening, Steinway Hall.

February 15—Philadelphia Orchestra, evening, Carnegie Hall; William Durieux, cello, evening, Town Hall; Ise Niemann and Geni Sadoro, afternoon, Town Hall; Mrs. Edwin Franko Goldman and Ralph Leopold, opera recital, afternoon, Majestic Hotel.

February 16—J. Rosamond Johnson and Taylor Gordon, song, evening, Carnegie Hall; Marcel Grandjany, harp, evening, Aeolian Hall; Evelyn Howard-Jones, piano, evening, Town Hall.

February 17—Symphony Society of New York, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Beatrice Pinkham, piano, evening, Town Hall; Senorita Luisa Espinel, song, afternoon, Edyth Totten Theater.

February 18—Philharmonic Orchestra, afternoon, Carnegie Hall; Symphony Society of New York, evening, Carnegie Hall; Biltmore Friday Morning Musicale; New York Trio, evening, Washington Irving High School; Creighton Allen, piano, evening, Aeolian Hall.

February 19—Rachmaninoff, piano, afternoon, Carnegie Hall; Oratorio Society of New York, evening, Carnegie Hall; Philharmonic Children's Concert, morning and afternoon, Aeolian Hall; Temple Emanuel Choir, evening, Town Hall.

February 20—Philharmonic Orchestra, afternoon, Carnegie Hall; Germaine Schmitzer, piano, afternoon, Aeolian Hall; Ernesto Berumen, piano, evening, Aeolian Hall; The Holland Vocal Trio, afternoon, Town Hall; Symphony Society of New York, afternoon, Mecca Auditorium; Charlotte Lund, opera recital, evening, Princess Theater.

February 21—American Orchestral Society, afternoon, Aeolian Hall; Emanuel Zetlin, violin, evening, Aeolian Hall; Margery Maxwell, song, evening, Town Hall; Katherine Bacon, piano, evening, Steinway Hall; Mme. Reiner's Pupils' recital, afternoon, Steinway Hall.

February 22—Vera Ward, piano, afternoon, Aeolian Hall; Musical Art Quartet, evening, Aeolian Hall; Mrs. Edwin Franko Goldman, afternoon, Majestic Hotel; Beethoven Symphony Orchestra, evening, Metropolitan Opera House.

February 23—Institute of Musical Art, evening, Aeolian Hall.

## A Thorner Pupil on Tour

Stella Natalia, artist-pupil of the William Thorner Studio, a very young coloratura soprano, is at present on tour as soprano soloist with Elsie Janis and her company, under the management of C. L. Wagner. Miss Natalia is proving herself fully up to the standard of the famous singers who have preceded her from the same studio. Wherever she has appeared critics and public alike have been extremely cordial to her.

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S. S. S.)



## HOW TO COMBAT NERVOUSNESS IN PUBLIC

By Weldon Carter

The greatest performers have admitted to feelings of nervousness before the public. It is very doubtful whether anyone has really conquered this peculiar feeling that comes over one when about to play. In fact, some of our greatest players have agreed that if a performer is so phlegmatic that nervousness does not touch him, neither will his playing touch nor interest an audience.

So the question of importance is: "How to combat this nervousness so that the extent of its power over us is limited?" In other words, we must and can play in spite of it.

Now the majority of unthinking critics will say, "You must forget your audience." As a matter of fact, this is impossible except to the most seasoned players. To tell someone to forget his audience has the direct result of bringing the audience clearer to his mind.

And so, if we cannot entirely eliminate nervousness and cannot entirely forget the audience, what are we to do? The answer consists in the simple word, "preparation."

This "preparation" means a great deal. There are several points to be considered:

First, the young artist must take special pains to keep in good physical condition. He can at least walk briskly twenty minutes every morning. He will find that keeping in really fit physical condition will take away much nervousness.

Second, the next important requisite is to have more than enough technique for the program to be played. One of our great pianists once said that one ought to have ten times as much technique as the piece required to be able to play it easily in public.

Taking it for granted, then, that the performer—we will say, pianist—keeps his physical and nervous system thoroughly up to par and that he has an adequate technical equipment, the next thing to be dwelt upon is the mental preparation. This is generally the most neglected part of training and is really the most important.

We will divide this mental work.

The performer should first of all be able to go through his piece mentally. In other words, he must (away from the piano) play through the composition. If he has not cultivated the visual side so that he can do this, he had

better get to work at once. The ability to "see" and "hear" mentally the composition gives one a great sense of mastery and confidence and is a big step toward eliminating nervousness in public. For after all, it is the "fear of forgetting" which causes eighty per cent. of nervousness.

Now I come to what I feel to be the most important part of the mental work that the young artist must do. This point seems to be neglected by trainers and performers everywhere and, like every fundamental truth, it is simplicity itself.

Now, we all know that when we are alone we can play beautifully over and over again. Why? Let us think! Because our subconscious processes, or mind, knows the piece thoroughly. We listen to ourselves and no disturbing thought bothers us. There is nothing to stop the flow of subconscious and we play perfectly.

Then take this thought to mind. Our psychologists tell us that our subconscious can never forget anything. It is impossible for it to forget for it is memory itself.

Therefore we must assume that when we do forget that we obstruct the subconscious or dam it up with some thought or other.

When one gets before an audience he immediately becomes acutely conscious of everything. His subconscious is cut off and one thought and another darts through his mind. The glare of lights, the audience, even the keyboard itself seems strange. Why? Because he is approaching his work at an entirely different mental angle.

Now, the truth is obvious, "We must practice in private the exact conditions that we meet in public." We must plan some of our work to "practice public playing."

We must practice "being conscious minded" because that is the condition with which one meets in public. And the most interesting part of practicing being conscious minded is this, that when we do get before an audience, thanks to our "practice" we feel more at home and there is a reaction which follows in favor of playing naturally and easily.

To sum up: If one will master his piece from all angles of conscious mindedness he will find that public playing will lose its terrors and he may even come to the point where he will enjoy his playing and in that way bring real enjoyment to his listeners.

of the Open, La Forge; Bell Song from Lakme. Mrs. Stuhlman graciously concurred with A Red, Red, Rose by Frank J. Eller, the composer at the piano. Mrs. Charles Tamme accompanied both singers.

## Kansas M. T. A. Convention to Convene in Lawrence

LAWRENCE, KAN.—The nineteenth annual meeting of the Kansas State Music Teachers' Association convenes here on February 24 and 25, the meetings being held at the University of Kansas. Two days will be given over to a program full of talks, discussions and recitals. Outstanding features will be a lecture and demonstration on the afternoon of February 24 by Percy Grainger on Ensemble Playing, in which he will use certain advanced students to illustrate points brought out in his talk. On the evening of this same day Mr. Grainger appears in a piano recital at Robinson Gymnasium. On the afternoon of the second day, Herbert Witherspoon, vocal pedagogue, gives a lecture on Common Sense in Singing. Other speakers scheduled so far are: Harold Loring, on Keyboard Harmony in the Studio; Dean Raymond Schwegler, of the School of Education of the University of Kansas, on The Laws of Learning Applied to the Teaching of Music; W. A. Fritchey, concert manager of Kansas City, Mo., on How the Small Town May Secure Worthwhile Concerts; D. A. Hirschler of Emporia, on The Possibilities for a Church Choir in Communities of Moderate Size. The various round tables in piano, organ and voice are being organized under the following chairmen: A. D. Schmutz, of Newton, for the piano conference; Jennie Owens of Wichita, for the voice conference, and H. R. Harvey of Baldwin, for the violin and orchestral instruments conference.

The Kansas State Music Teachers' Association has now to its credit the longest term of uninterrupted service of any of the State Associations of the country. Interest in the coming meeting is very general and the largest attendance in the history of the association is expected. The officers of the association are as follows: Donald M. Swarthout, Lawrence, president; A. D. Schmutz, Newton, vice-president; Mrs. Edwin Anderson, McPherson, secretary-treasurer. The program committee is headed by Frank A. Beach, chairman, with Agnes Lapham, H. H. Loudonback and A. D. Schmutz working with him. D. M. S.

## Arthur Shattuck in Europe

Arthur Shattuck had a splendid tour in Europe, which closed in Budapest on December 14. During January and February, he was scheduled to appear in Spain, France, Italy, Greece and Egypt. He is booked for a recital in Barcelona, Madrid, Nice, Milan, Florence, Rome, Athens, Alexandria, and Cairo. His tour before Christmas included Brussels, Antwerp, The Hague, Amsterdam, Copenhagen, Stockholm, Christiania, Goteborg, Hamburg, Cologne, Dresden, Munich, Berlin, Eisenach, Weimar, Vienna, Prague and Buda-Pesth. After his tour in the South he will return to Buda-Pesth for a return engagement.

Mr. Shattuck will come back to America next fall. He will be booked through the Daniel Mayer Bureau, but will continue to have Margaret Rice, of Milwaukee, for personal representative. Owing to Miss Rice's work in Milwaukee and to the fact that her mother is an invalid, traveling has been too difficult for her, hence the affiliation with Daniel Mayer.

## Springfield's Twenty-fifth Music Festival

The Music Festival Association, Inc., of Springfield, Mass., has announced that its twenty-fifth annual May Music Festival will take place on May 2 and 3, featuring the Cleveland Orchestra, with Nikolai Sokoloff, conductor, and a Festival Chorus numbering 350 voices under the leadership of John J. Bishop. The soloists engaged for this event are Elisabeth Rethberg, Florence Austral, Kathryn Miesle, Arthur Hackett-Granville, Leon Rothier and Leo Ornstein.

## Brailowsky Scores Brilliant Success in Buffalo

BUFFALO, N. Y.—The young Russian pianist, Alexander Brailowsky, conquered Buffalo in an unforgettable program of great beauty and variety. The concert was given in Elmwood Music Hall, February 1, under the auspices of the Buffalo Musical Foundation, Inc., Marion de Forest manager. It was his second appearance in this city under the same local management. The enthusiasm of the audience knew no bounds and not satisfied with the pianist's acknowledgment was insistent upon encores which were graciously granted.

The following are excerpts from the Buffalo Evening News, and the Courier Express:

"The distinguished young Russian pianist presented a program of heroic proportions. He is a pianist of great brilliance, power and stimulating style. Approximating the taxing technical demands of his presentations, he at no time lost sight of the poetic beauty they required, this being a marked feature of his Chopin numbers in which he excels. The high lights of the evening, however, were his Beethoven, Schumann and Wagner. The program opened with thirty-two Variations by Beethoven, in which he revealed himself as a master in climax building, with each variation vitally significant and exquisitely shaded. The applause that followed testified to the appreciation of an amazing performance. In the Carnival, Op. 9, by Schumann, Brailowsky's virtuosity was dazzlingly displayed and his flashing declarations and emphasis in color phrases, woven into a musical tapestry of gorgeous hues, left his audience breathless with the immensity of his art. In his Chopin group the Andante, Spianato and Polonaise was an outstanding achievement. Recalled with great acclaim, Mr. Brailowsky played the Chopin Prelude in F major. His final number, the Tannhauser overture, Wagner-Liszt, was such a colossal presentation that the audience was aroused to a perfect furor, and in the opinion of veteran concert-goers it eclipsed any similar performance ever played here by any pianist." (Courier-Express).

"Brailowsky is a musician of scholarly attainments. His pianistic style is brilliant, his technique huge. Absolute clarity is an invariable quality of his playing, his most dramatic climaxes holding to distinctness of outline and texture. The pianist practices frugality in his use of pedal, this trait in his playing contributing, in general, to clear and distinct utterance. The Russian artist was especially satisfying in his performance of the Beethoven and the Schumann. In the Beethoven he maintained admirable dynamic proportion, even to the finest details; he happily presented its variety, and his style throughout was virile. In his performance of the twenty pieces, making up the Schumann Carnival he made the most of the changing moods and colors of these charming musical pictures, his delightful and masterful playing commanding the absorbed attention of his listeners. His Chopin group included the familiar Nocturne, G major, ever beautiful; the G minor Ballade, Waltz, A flat major, and the Andante, Spianato and Polonaise. Brailowsky's playing of the Chopin numbers was all well ordered, calculated to a nicety, in many respects beautiful. At this point in the program he gave an encore, the Chopin F major prelude, playing it as delicately and exquisitely as heart could wish. In the same manner he adorned the Rachmaninoff G major prelude, which followed." (News).

## Charles Tamme Sings

Part of a delightful evening was furnished by the joint recital of Charles Tamme, tenor, and his artist-pupil, Rose Helen Stuhlman, soprano, at the private musical given in the home of Mr. and Mrs. Charles Peters of Hempstead, L. I., January 28. They were both in fine voice and their interpretation of a notable selection of songs was received with delight by a large and responsive audience. The songs rendered were: (Mr. Charles Tamme) Celeste Aida, Verdi; Ridi Pagliaccio, Leoncavallo; Bedouin Love Song, Chadwick; Come to My Garden, Salter; (Rose Helen Stuhlman) Sweet Phyllis, Strickland; Deep in the Night, Rihm; Song

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## MUSIC ON THE PACIFIC SLOPE

## LONG BEACH, CAL.

LONG BEACH, CAL.—Josephine Lucchese, coloratura soprano, delighted an audience of the Seven Arts patrons and their friends at a brilliant concert given at the Municipal Auditorium. Kathryn Coffield, director of the Seven Arts, yielded to the popular demand in presenting Miss Lucchese in the evening in order that more music lovers might have the opportunity of hearing her. An excellent program was given by the artist. She surprised even those who know her best, both in tone and artistry. Dorothy Borchers accompanied Mme. Lucchese and contributed an extra number with fine technique and understanding.

The first meeting of the new year of the Woman's Music Study Club was devoted to French music. Jane Stanley, with Pauline Venable at the piano, illustrated by history and theme the material used by the forerunners of the pianoforte.

Indian Welfare Day at the Ebell Club was in part devoted to Indian music. Chief Yowlache, of the Yakima Tribe, gave a number of beautiful solos, among them The Arrow of Ke-Wah, Anna Priscilla Rischer; I Have Built a Canoe, Rischer; Song of the Eagle, Rita Green Breeze; Ghost Pipes, Lieurence, with explanation of the legend inspiring the song, and selections by Homer Grunn and Charles Wakefield Cadman. White Bird, Chief Yowlache's wife, and his daughter, Bright Road, assisted in the program and gave a number of dances in costume. White Bird is well known in the West for her artistic accompaniments on the tom-tom.

Plans for the 1927 Eisteddfod in Southern California are being formed by the Long Beach district committee—Mrs. Charles F. Van de Water, district vice-chairman; E. J. Wightman, general chairman, and W. P. Nestle, secretary-treasurer. A number of new entries will be made through Long Beach this year through the efforts of a large committee, among which will be choirs, groups and community players. Folk dancing and interpretative dancing will also be included. M. T. H.

## SEATTLE, WASH.

SEATTLE, WASH.—An outstanding musical event of the new year thus far was the appearance of Cecilia Hansen, violinist. Miss Hansen was presented last season as one of the regular series, sponsored by the Men's Club of Plymouth Church, and so great was her success at that time that she was immediately re-engaged for this season—something quite out of the usual plan of the club. Miss Hansen's reception at this concert was nothing short of an ovation.

The Seattle Symphony Orchestra, under the capable leadership of Karl Krueger, continues to hold the city in the throes of enthusiasm. The orchestra, which had a most auspicious beginning, has not only kept its high standard but marked improvement in ensemble and interpretation is noted. Especially fine is the work which Mr. Krueger has done with his string choirs. The third of the regular series of concerts was given January 6, while the second of the children's series was given January 15. In both instances the house was completely sold out, with many standing.

The Spargur String Quartet gave an excellent program of chamber music at the Olympic, January 14, offering the Dvorak F major, with the Cesar Franck Major D Quartet. This was the third of the regular winter series which this popular organization is sponsoring and, being the premiere organization of its kind in the Northwest, it deservedly received an enthusiastic reception.

Jacques Jou-Jerville, one of the Northwest's leading voice teachers, has an exceedingly busy schedule both for himself and his students. Space prevents mentioning all of these activities, but worthy of very special mention is the Art Program which he presented, January 9, at the New Washington Hotel. In addition to a number of solo groups, the Washington Mixed Quartet rendered Liza Lehmann's In a Persian Garden, with string accompaniment.

Among the principal activities of Mr. Jou-Jerville's students was the concert given by Lois Holt Brown, head of the voice department of the Bellingham School of Music, when she distinguished herself for her delightful interpretations and lovely coloratura soprano voice.

Ellen Colby Strang, assistant teacher to Mr. Jou-Jerville, has announced the awarding of vocal scholarships to Barbara Bourne, soprano, and Aldus L. Smith, baritone. The awards were given after a large number of tryouts which revealed much new and excellent vocal talent.

Herbert Gould, tenor, was the assisting artist with the Philomel Club, January 10. This is the fifth season of the club's existence, and Mr. Kendrick has blended this woman's organization into an excellent ensemble. Harry Burdick was the club accompanist, playing also for Mr. Gould. Much interest was evinced in Mr. Gould's appearance, since he is booked for a number of appearances with

the Seattle Civic Opera Company, now preparing for several operatic presentations.

The Ladies' Musical Club String Quartet appeared in the finest concert of its season thus far. Remarkable growth in musicianship and ensemble was delightful, and their interpretations buoyant, yet satisfying.

Karl Krueger, conductor of the Seattle Symphony, gave another of his fascinating pre-symphony lectures, January 4, under the auspices of the Sunset Club.

Patrick Kelley, now playing the leading tenor role with Blossom Time, which is at present appearing in Seattle for the third time, is an artist-student from the Clifford Kanter vocal studios. Mr. Kelley received his entire training under Mr. Kanter, having been a Seattle resident from his early youth.

Mischa Levienne, Russian violinist, has been engaged as a member of the faculty of the Northwestern College of Music.

Kirk Towns, Seattle voice teacher, has recently returned from an extended visit to Chicago, returning via Los Angeles and San Francisco. Mr. Towns has re-opened his vocal studios.

The Friday evening programs of the Three Art Series at the Cornish School have been resumed and have been offering excellent numbers. January 7 was devoted entirely to ensemble works, presenting duets, quartets, a sextet, a quintet, and even a double octet of violins. January 14,



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).

Miss Cornish gave an interesting lecture on her recent visit to New York City.

The Ladies' Musical Club afternoon program for January was devoted to a lecture by Ralph M. Blake, on The Ecclesiastical Music of the Middle Ages, with musical numbers to illustrate, given by Mmes. Perry, Morris, Westcott, English and Ball. Ruth Pryne deserves much credit for the excellence and variety which this program afforded the series of afternoon programs. J. H.

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The seventh pair of symphony concerts given at the Philharmonic Auditorium by the Philharmonic Orchestra, introduced to Los Angeles two compositions hitherto unheard by this city—Bruckner's Symphony No. 4, in E flat major (Romantic), and the Strauss Burlesque for Piano and Orchestra, the two numbers constituting the program for the day. The Bruckner symphony is long, with many lovely themes which are developed along strictly followed musical laws, and while it was original it entirely lacked in the weird and bizarre effects peculiar to many of the modern compositions. It is music which requires a Rothwell and an orchestra like the Los Angeles Philharmonic. The soloist of the day was the pianist, Olga Steeb. She played Strauss' Burlesque with true virtuosity, equally at ease with the technical difficulties and the lyric effects. She excelled even herself in this performance. The Tympani and kettledrums did especially good work in this number.

L. E. Behymer brought Chaliapin to the Shrine Auditorium in The Barber of Seville, January 13 and 15. He played the role of Basilio, which became under the art of Chaliapin the leading role. His makeup was weird and his by-play inimitable. Elvira de Hidalgo was excellent as Rosina. Joseph Brobovitch as Count Almaviva was splendid and Giorgio Durando as Figaro also scored. Giuseppe La Puma depicted an amusing Dr. Bartolo. Anna Lisetz-kaya made a hit in the part of Berta. The company and performance were of an exceptionally high standard.

Modest Altschuler, conductor of the Glendale Symphony

Orchestra, presented the orchestra in an American program; January 17. "This," Mr. Altschuler said, "aimed not so much to show American symphonies as to show American home life." The program opened with Arnold's Plantation Melodies, first presented in America in New York by Dvorak. MacDowell's American Indian Lodge followed; then John Powell's suite, At The Fair, orchestrated by Altschuler, and, to close, Cadman's Hollywood Suite, also orchestrated by Altschuler. The program was given at the Tuesday Afternoon Club Auditorium.

The San Carlo Opera Company came again to the Philharmonic Auditorium for a season of three weeks. Carmen was the opening bill which met with enthusiastic applause. Alice Gentle in the name part repeated her former triumphs here. Lorenzo Conati, Andrea Mongelli, Alice Homer, Natale Cervi and Tafura completed an excellent cast. The second performance, January 18, Aida, showed the San Carlo Company at its best. Clara Jacobo met the exacting demands of Aida adequately. Stella de Motte's Amneris was fine. Tommasini, Gino, Lulli, Mongelli, Natale Cervi, Francesco Curci and Bernice Schalker added much to the performance.

Reinald Werrenrath, baritone, one of the most popular artists who appear annually in Los Angeles, sang at the Philharmonic Auditorium, January 10, under the management of George Leslie Smith. Mr. Werrenrath's voice and art, as always, won the audience, which filled the auditorium, and he was kept long after the end of the regular program singing again and again. Herbert Carrick was accompanist and also played two numbers.

Grace Wood Jess, singer of folk songs, gave a program before the Matinee Musical Club of Los Angeles. Nino Herschel was at the piano and Clarence Mayer at the organ in one group. Miss Jess has a smooth, flexible voice which she uses skillfully. Her interpretive ability is remarkable. With a gesture, the lift of an eyebrow, and with her own intelligence which she projects over the footlights, she creates an atmosphere of absolute reality. Besides being an artist of high degree in her own line, she is a finished actress of remarkable gifts. Her groups were all presented in the original tongue and the costumes were characteristic.

The Persinger Quartet, which became celebrated as the San Francisco Chamber Music Society, has moved to Santa Barbara.

Catherine Jackson, concert harpist, has closed her season's engagements and opened her studio in Hollywood.

Ludovico Tomarchio, operatic tenor, has located in Los Angeles and opened studios. He also has a long list of Coast engagements to fill.

Bernice Van Gelder, coloratura soprano, will hereafter make her home in Los Angeles between seasons.

Over 2,000 school children heard the first of three concerts given by the Philharmonic Orchestra at the Hollywood High School Auditorium.

Barber Brothers have installed a large Welte Philharmonic theater organ in the Barker Auditorium. It is known as the theater type unit orchestra. Walter Poulton has been engaged as organist for weekly programs.

The Wurlitzer Company had the famous Freeman collection of rare violins on exhibition for two weeks in January. B. L. H.

## Louise Lerch Acclaimed by Home Town Audience

ALLENTOWN, PA.—The reason only 2,000 people were in the audience at Louise Lerch's first home concert since her engagement at the Metropolitan Opera, was that the Lyric Theater seats 1,700 and the fire department would permit only 300 to stand. An audience twice as large would have assembled to hear her if the concert could have been given in a larger place. The concert was held under the auspices of the Kiwanis Club and every detail of the event, from the elaborate advertising to the artistic stage setting, was done in a way that was a credit to the Kiwanians and to the city. The program opened with an Italian group, the most important number of which was Respighi's Piovra. The Mad Scene from Lucia brought down the house. Following a group of standard French songs, Miss Lerch's rendition of Schumann's Du Bist Wie Eine Blume, Schubert's Wohin, Brahms' Verschweigen Liebe, and Strauss' Standchen, were sung in a way that went straight to the hearts of the people of this community whose predilection for the German classics is largely inherited. Richard Hageman's Do Not Go My Love and Me Company Along were the high lights in the American group. Since her first season's experience at the Metropolitan, Louise Lerch has made such strides in her art that those who heard her feel that not only is her present vogue in New York justified, but that still greater things are to be expected of her. Everyone was full of praise for the superb accompanying and coaching of Richard Hageman. Godfrey Pretz played the flute obligatos for the Mad Scene and Bishop's Lo the Gentle Lark in a highly artistic manner. A reception and dance in honor of Miss Lerch was held at the Hotel Allen after the recital. H. N.

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## CINCINNATI

CINCINNATI, OHIO.—Erich Sorantin, Viennese violinist, is at present on a concert tour which includes the more important musical centers of the southern and eastern states. Since the day he made his debut, when but twelve years old, Sorantin has been acknowledged by the world as a splendid and popular violin virtuoso. Not an audience but acclaims him, be it in Europe, South or North America. In Vienna he was a favorite pupil of Sevcik, whom America also knows as a leading violinist and pedagogue. For a short time Sorantin held the position of professor of violin at the Vienna Conservatory of Music, then the concert stage called him and he embarked for South America where he won brilliant successes in Buenos Aires, Rio de Janeiro and other cities of these South American republics. This is to be the first time that American audiences have an opportunity to hear him in concert when he will be associated with other such soloists as Beniamino Gigli, with whom he won a great ovation in Atlanta on January 16. Sorantin devotes part of his time to teaching at the College of Music of Cincinnati where he is a prominent member of the artist faculty. The Cincinnati press, on the occasion of his initial concert, bestowed the following praise upon him: "Sorantin unquestionably is superior, in his own power of expression, to the majority of masters of his instrument. The Sorantin tone is full, sonorous, luscious and crisp. In it there is a depth of feeling consistent with the temperament of the artist. He has admirable control of double stopping, true intonation and, what is more important, a technic that is strictly of the non-skid quality."

The Cincinnati Conservatory of Music orchestra recently gave its second concert of the year under the direction of Rudolph Thomas. The big feature of the program was the appearance of Mary Alice Cheney, contralto, pupil of John A. Hoffmann of the artist faculty. She sang consecutively three difficult numbers, displaying a beautiful voice of wide range. To quote from the critic of the Cincinnati Enquirer, Carl Adams: "The vocalist was Mary Alice Cheney, a young singer who is gifted with a clear, plastic and resonant contralto voice. Her high notes are particularly lovely. While Miss Cheney exhibited lyrical beauty in her interpretation of Stillman-Kelley's *Israel and Wagner's Dreams*, she was heard even to better advantage in her dramatic rendition of an aria from Saint-Saens' *Samson and Delilah*." Another soloist was Hobart Schoch of DuBois, Pa., "a young violinist of great flexibility, who produced some exquisite tones. He was heard in the first movement of Mendelssohn's concerto in E minor, an exceedingly arduous piece of work." Another feature of the program was Charles Griffes' *Poem for Flute and Orchestra*, a work heard all too seldom in our concert halls. Charles Gregory played the solo part and "exhibited admirable mastery of his instrument and duly emphasized the oriental languor and exotic mysticism in his interpretation of this appealing composition." The Enquirer goes on to say of the orchestra: "To the students who play, to the students who listen and to the general public the concerts given by the Conservatory Orchestra offer valuable musical training. Despite the Borean blasts and the stinging cold, there was a gratifying attendance last night at the Conservatory of Music when the orchestra played its second con-

cert of the season. It is no wonder that these concerts have become such welcome events on the musical calendar. The programs always are chosen with meticulous care, with a preponderance of the accepted classics; the orchestra, under the skillful generalship of Rudolph Thomas, is well grounded and disciplined and the soloists, always of high quality, add



Photo © Bachrach  
ERICH SORANTIN

pleasant variety to the program. Largely as a result of Mr. Thomas' firm and fastidious conducting the Conservatory Orchestra this year has surpassed all its previous achievements in symphonic artistry. Almost twenty different states of the Union are represented by the members of the student group, twenty-five of whom are from Ohio and neighboring states, others being from Pennsylvania, Michigan, Texas, California, Louisiana, Nebraska, Minnesota, Tennessee and Alabama. This year the orchestra is more independent and self-reliant than ever, a constant effort being made to keep it a strictly student organization, with a minimum of professional assistance. As is customary with concerts given by the Conservatory Orchestra, last night's program was distinguished more by quality than by quantity. Only two of the numbers were exclusively orchestral—Tchaikovsky's symphony No. 4 and the overture to Schubert's *Rosamunde*.

The former composition was given an ingratiating rendition, the swelling organlike effects of the andantino standing out in marked contrast to the dainty and airy pizzicato of the scherzo. The *Rosamunde* overture was given a stirring and dignified interpretation. M. D.

## Fredonia (N. Y.) to Hold Four Day Festival

The recent announcement by Howard Clarke Davis, president of the Western N. Y. Music Festival Association, of plans for the four day music festival to be held May 3, 4, 5 and 6, at Fredonia, N. Y., will be of interest to all lovers of music. The decision to expand the festival from two to four days this year is the result of the tremendous interest generated last spring and to accommodate the increased number of contestants. The Western N. Y. Music Festival Association was founded in 1885 by a group of music educators at the instigation of Mr. Davis for the purpose of stimulating interest in music among school children. This has been so successful that plans are now made to include the older people in the festival both as participants and as auditors. On May 3, boys and girls' glee clubs from the western part of the state will assemble to compete for prizes offered by the Association. There will be three classes in each event of the festival—class A, schools having over 500 pupils; class B schools with over 150 pupils, and class C, schools having less than 150 pupils. On Tuesday evening will occur the annual concert of the Women's Glee Club of the Normal School. This year they will be assisted by the Chamber Musical Ensemble, a new student organization. The great day of the week will be Wednesday. In the morning orchestras from the various high schools will compete. In the afternoon the officers are bringing the Cleveland Orchestra for a concert especially for children under the direction of Arthur Shepard. In the evening there will be a concert for adults by the same orchestra directed by Nicolai Sokoloff. Thursday is Band Day and there will be the usual competitions in the morning and early afternoon. Plans have been worked out for co-operation with the Committee on Instrumental Affairs of the Music Supervisors National Conference whereby this competition will be either recognized as the official New York State competition or the western section of the same. The winners of this contest will compete with other winners of the State for the right to represent New York State in the competition for the national championship band contest. There will be at least fifteen bands present.

Another innovation of the festival will be the first appearance of the Festival Chorus presenting Handel's *Messiah*. This chorus will be made up of singers from Fredonia and Dunkirk together with groups of singers from other parts of Chautauqua County. The last day of the festival will be devoted to the children of the elementary schools who will also compete in songs and sight reading. In the afternoon there will be demonstrations and discussions by and for supervisors of music. This will be followed by the annual business meeting. In the evening the Fredonia Music Club will co-operate with the festival and hold its last concert of the season.

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## Musical Comedy — Motion Pictures — Drama

### "GO INTO THE CHORUS," SAYS ELEANOR PAINTER

Star of *The Nightingale*, a Play Based on the Life of Jenny Lind, Believes Training for Young Singers Is Invaluable—Great Opportunity in Light Opera for Concert Singers—Light Opera Helped Her in Opera Abroad—Will Return to Europe.

"Come right along with me, will you?" smiled Eleanor Painter, who sings Jenny Lind in *The Nightingale*. She led the way to her cozily furnished boudoir, where a young woman was unpacking a huge box. Miss Painter slid out of a brown sports suit and into a gold and black frock, heavily embroidered, saying: "Make yourself comfortable over there," pointing to a chaise longue piled with lace and chiffon pillows, "I know you won't mind looking at some pretty frocks for a second."

Her husband, Louis Graveure, distinguished baritone, watched the proceedings from the middle of the living room, but was promptly invited by his wife to join the little group. "Better have it longer, dear," he remarked. Miss Painter stood on her tip toes and looked at the bottom of her skirt in the mirror.

"A bit longer, perhaps," she murmured to the astonished modiste.

The modiste began to pull the snugly fitting frock over Miss Painter's head, but it caught her nose.

"Look!" commented the singer humorously, "I always wanted my nose lifted—and here it is!"

"But is this an interview, or isn't it?" queried Mr. Graveure in the midst of the laughter.

"Oh, I'm so sorry—"

"I'm in no hurry—"

"Come and have a cup of tea." She let the modiste out and, in a pair of green trousers and a short Chinese coat, seated herself in front of a well appointed little tea-table.

"You were lovely in *The Nightingale*," the writer began.

"I'm so glad. I had only two weeks in which to rehearse. When I saw the part, I didn't particularly want to do it. I thought how wonderful Frieda Hempel would be. Then I tossed it over and over in my mind and saw its possibilities. I suggested certain changes to which they agreed, and then I began to mould the part."

"In order to mould myself into the role of Jenny Lind, I read all kinds of books on her life. And I was amazed to find that she was not a blond, but had auburn hair, was very vivacious and possessed a great spirit. The minute she stepped on the stage she dominated her audience. In real life, too, she had a similar romance to the one in the play, but the lover was a handsome young guard in Her Majesty's service."

"You do the part admirably," the writer declared in all truthfulness. "You not only look the part, and live it while on the stage, but you sing divinely too. That last scene was superbly done and I do not believe I have ever heard you sing better. The upper register especially. Who have you been working with?"

"I never really work with any one. I have to be told certain principles and then work them out for myself in my own way. And my faithful husband understands that so well. Imagine having Louis Graveure to constantly guide and guard your vocal life! He's a great teacher, you know. I'll never forget the first time I heard him lecture before an audience—and without a single note in his hand."

"He enjoys teaching?"

"Tremendously. And who do you suppose is going to make his debut as a singer? Ramon Navarro. Yes, the movie star. He has a lovely tenor voice—and brains, too and he'll create a sensation. When he came to Mr. Graveure, he said he wanted to sing like him. Well, after a short while his improvement was so marked that I asked if he were not surprised, and he said not. However, he added: 'I knew God had given me a voice with which to express the great feeling that I have inside me.' He is so simple and sincere. A great talent!"

"Now to get back to yourself," reminded the writer, for the conversation was varied. "Do you advise young singers to go from the studio into the chorus?"

"Absolutely. It's the finest training they could possibly receive—without financial responsibility. Their talent will be discovered sooner or later. I am very sure that my training on the light opera stage helped me put over my operatic engagements in Germany. At the present time I am very interested in two young girls in our chorus. Both have unusually good voices and are studying hard. And in the male chorus we have two German boys who sang small parts in the Staatsoper in Berlin."

"The Shuberts were the first to develop the singing chorus. Ever since the male chorus of *The Student Prince* walked

off with the honors, each succeeding performance has had a real singing chorus," said the interviewer.

"Yes, very true," she replied, "and J. J. Shubert is a genius. The opening night of the *Nightingale* he was everywhere, seeing that certain ideas of his were carried out. And he did not have just our production in mind, but six at the same time. A rare genius!"

"How does it feel, Miss Painter to jump from grand opera back into light opera?"

"Not strange," she replied at once. "I loved my successes in opera in Germany, but this is more thrilling."



Photo by Nicholas Muray

ELEANOR PAINTER  
As Jenny Lind in *The Nightingale*.

"Will you sing in opera here?"

"No, not for worlds," she laughed. "The intrigue is not worth it all. Life is short and I want to be as happy as possible. But I shall return soon to Europe for additional operatic appearances. There is in this country, by the way, a big opportunity for real singers in light opera. There are several fine women stars, but who are the men? There is no reason why singers from grand opera and the concert stage should not make good on the light opera stage. All they need do is adapt themselves to that kind of work and—"

"Forget their prima donna airs," interrupted the writer, having known of several cases where such singers failed because they forgot there was any one else in the show but themselves.

Miss Painter continued: "You may say in your story that I advise the girl and boy vocal students to go into the chorus; if they work hard it will not be long before they get a chance which may eventually star them. It's hard work, though, that counts. It is not easy now for me to sing eight times a week. I wonder if some of the opera singers could do it. And in order to do it well one has to live a very regular life. But it is interesting to win a new audience each time—quite different from singing to an opera audience. There you have practically the same type all the time. As for the concert audience"—she shivered a little—"do you know something? I love concert work, even revere it, but as soon as I get out on the platform I'm frightfully nervous. Guess it is because I cannot move about the stage as I want."

"And have you any particular ambition?" asked the writer in departing.

"Yes," she sighed, as her husband again made his appearance, "not to be separated from my home and husband too long. We are both very fond of our home."

"You never hear of us going about much outside of our work," Mr. Graveure added.

"Tennis and golf takes up leisure time, especially for Mr. Graveure, who generally excels in anything he undertakes. I suppose if he doesn't become a world champion in golf next season he'll give it up," she laughed.

"Don't you believe your happiness may be traced to both having a career?" asked the writer.

"No!" they both replied. "We are happiest when we have much time together. And we should know after twelve years of marriage."

There was nothing more to be said.

#### Provincetown Playhouse

Julius Bledsoe has been heard in New York frequently as a concert singer of considerable ability, but it was not generally known that the colored artist was so versatile a person until his stirring performance in *In Abraham's Bosom* was recently witnessed at the Provincetown Playhouse. The main part in this powerfully written work of Paul Green is entrusted to Mr. Bledsoe who revealed himself as an actor of ability—one capable of reaching fine dramatic heights in a sincere and convincing manner.

The colored race is noted for its emotional propensities, to be sure, but in his performance there was neither exaggeration nor artificiality. He seemed to live the part of the Negro with the White father, who was possessed with the

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desire to lift his race above the period of long servitude and poverty known to them, and who, in the play, is forced to leave that mission to someone coming later in life, and instead goes from worse to worse and finally meets with a tragic end. Mr. Bledsoe portrays the part admirably, as already said and received quite an ovation from the responsive audience. He was surrounded by a cast well able to balance the merits of the production. Frank Wilson as Bud Gaskins provided humor, while Rose McClendon as Abraham's wife, Goldie, furnished excellent work in her part of the woman whose faith in her erring husband never wavers. Abbie Mitchell, as the old Aunt, made a perfect Mammy in type, and her general delineation was skilful. R. J. Huey, the easy-going and pleasure loving offspring of Abraham, was capital. The scene with the old Mammy, in which he sings and she, despite her rheumatism, shuffles her feet, provoked several good laughs. The Provincetown Playhouse has assembled a fine cast and the performance is well worth journeying down to the Village to see.

The author, according to a program note, is not a man of the theater, but is too much a part of the section of the country from which he comes (North Carolina) and is too deeply implicated in its traditions and the spirit of its people to acquaint himself with any other world. Although without any special training prior to the writing of his first play, Abraham's Bosom, he certainly has conceived a powerful work, worthy of production. To the Provincetown Playhouse goes the credit of doing this.

#### Vitaphone and Barrymore

On February 3, both afternoon and evening, The Warner Brothers showed their latest combined bill with the Vitaphone presentations. The Vitaphone prelude begins with Waring's Pennsylvanias and both film and music are excellent. Then comes Mary Lewis, of the Metropolitan, with a choral group in a Southern scene in which she features Carry Me Back to Old Virginia. Her personality gets over very strongly on the film as does her voice in the Vitaphone, and she was the popular hit of the prelude. Charles Hackett, of the Chicago Opera, sings the two well known arias from Rigoletto, proving once again there is no tenor on the stage today who knows more about style in singing than he. Gigli, assisted by Pico as Alfredo and Minna Egner as Mamma Lucia, with the Metropolitan Opera chorus, does the last scene from Cavalleria in very effective manner. Then Van and Schenck sing four songs, two of which are a little bit stronger than they need to be and might well be left off the program. To end with, Marion Talley, Jeanne Gordon, Beniamino Gigli and De Luca, all of the Metropolitan Opera Company, sing the quartet from Rigoletto, and if they ever sang it that way at the Metropolitan Mr. Gatti would throw flat irons at them with perfect right. By the time they finished, nobody in the world could have told what key the composition was in.

Then came the picture, which is given the highly original and striking title, When a Man Loves, although it has struggled along for over a century, ever since Abbe Prevost wrote the original book, under the name of Manon Lescaut. John Barrymore does the Chevalier Des Grieux and Dolores Costello is Manon Lescaut. They are supported by a thoroughly competent cast. The picture, one may say freely, is much better than the last Barrymore picture, Don Juan. The photography and the scenic effects were wonderful. The direction, on the whole, was good, but there was an occasional wince as in the gambling scene when the highborn gentleman, Fabian Des Grieux, steps out of character to throw handfuls of money in the face of Manon, just because he is jealous.

A real feature of the afternoon was the splendid score which Henry Hadley wrote to accompany the film, and which was reproduced in its entirety by Vitaphone. Mr. Hadley has written thoroughly appropriate music, light in touch, truly French in style, through the lighter scenes of the first reels, growing in dramatic intensity and rising to thrilling climaxes in the final scenes, as the emotional content of the picture rises to its height. Needless to say, it is orchestrated with Mr. Hadley's sure and effective hand and the reproduction through Vitaphone is excellent. Herman Heller is the conductor. To us this is the highest ac-

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complishment of the Vitaphone. It enables a picture to be accompanied throughout by a full symphony orchestra. One is saved the annoyances of an unexpected change in the middle of a scene to the relatively ineffective organ, and the additional annoyance of the passing in and out of the orchestra men.

#### Leon Errol in Yours Truly

From 8:30 p. m., when Raymond Hubbell, who is responsible for the very singable music in the new Leon Errol show, *Yours Truly*, now playing to capacity houses at the Shubert Theater, raised his baton and led his orchestra through the opening number, until he laid it aside at 11:30 and the audience went out humming *Somebody Else*, there was not a dull moment in the entire performance. The composer of the famous *Poor Butterfly* and *Ladder of Roses*, hits of late Hippodrome days, as well as countless other successes, has written a mighty fine score for *Yours Truly*, and the reason why the singers and chorus put the numbers over with definite success is, one suspects, partly because they feel his magnetic force from the conductor's stand. Hubbell puts himself into every number whether it is when the Tiller girls are dancing (and how they dance!) or when Marion Harris is singing in her rich and sympathetic voice. He has written another effective tune, *Look at the World and Smile*, also delightfully sung by Miss Harris, aided by a cute little chap whose business it is to smile—and he does. The *Lotus Flower* is thoroughly Oriental in theme and Greek Evans does it full justice. It was to be regretted, however, that he was not given more opportunity to sing, for he has one of the best voices on the light opera stage today and sings with good taste. Don't Shake My Tree, a comic duet, has "pep" and ought to become popular. So much for the music!

He of the collapsible knees, Leon Errol, made his first entrance with a laugh. His stunt with the stamp and letter was novel and amusing. From then on he tickled the funny elbow of his audience whenever he appeared reaching the pinnacle of comedy in the scene under Dinty Moore's. Ina Williams—a pocket edition of comedian, dancer and fairly good singer—makes a rattling good teammate for Errol, while Harry Kelly was the other side of the humorous triangle.

The book by Clyde North is average, and Anne Calwell has written lyrics. Paul Dickey staged the production, which is under the personal direction of Gene Buck. Mr. Buck, during his association with Flo Ziegfeld, must have had access to the latter's address book for he has gathered together some beautiful show girls in *Yours Truly*. One might also add that the production is a la Ziegfeld.

#### Queen High

No wonder Queen High has been running so long at the Ambassador! It has that absolute essential of a musical comedy—a water-tight book, with a real, if extravagant, plot, and loads of humor, brought out to the full by those two fine comedians, Charles Ruggles and Frank McIntyre, with the able assistance of Luela Gear, one of those rare creatures, a natural born comedienne; not to mention the vigorously comic Gaile Beverly as the awkward but ardent maid. Such a book (by Lawrence Schwab and B. G. de Sylva) and such a cast would carry a much weaker score than the one that Lewis Gensler has provided. In fact, the word "weak" must not be used in connection with Mr. Gensler's music. Besides that real hit, *Cross My Heart*, there are three

or four other numbers that are A-1 for musical comedy. One remembers particularly *Don't Forget*. Most of the straight singing falls to Clarence Nordstrom, with a youthful tenor voice, and Mary Lawlor, who dances so well that one forgets her vocal limitations. Speaking of dancing, the producers have been too prodigal. Whenever there was an excuse, and many times when there was none, the chorus romped on to execute some quite unoriginal steps and hold up the action of a thoroughly interesting story. To the orchestrator, whoever he was, is due high praise for doing a good job and—remarkable enough—the show is as clean as a whistle. It is likely to stay as many months more at the Ambassador as it has already been there.

#### The Mark Strand

The program at the Mark Strand last week was the same as that for the week beginning January 22, a review of which appeared in the February 3 issue.

#### The Paramount

A big bit of New York life was conspicuously displayed at The Paramount last week. All week huge audiences applauded each event on the program with keen enjoyment. As a prologue to the feature picture there was offered one of the best scenes witnessed at a Broadway movie house in many moons, and Broadway has the best. It was called *Under The Brooklyn Bridge*, and was devised and staged by Frank Cambria and cleverly done. The scene was the late nineties and the singing, acrobatic stunts, etc., kept one's attention throughout. There were many popular songs introduced, favorites of the day, such as *Little Annie Rooney*, *Two Little Girls in Blue*, *Sweet Adeline*, etc.

The feature picture was New York, starring Ricardo Cortez, Lois Wilson, Estelle Taylor, William Powell, and Norman Trevor. It was interesting and well produced even though based on a foolish plot.

Jesse Crawford at The Wurlitzer, shared no small part of the honors of the week. Calling his Number A Novelty Concert, he brought out with telling effect many of the remarkable features of the magnificent organ, especially the "Human Voice." Esther and Hazelton, late Ziegfeld dancing stars, were very clever; she is the most graceful little artist of whom Broadway can boast. Their number was called *The Spirit of Indian Love*. Short Shots was the title of a Castle film and the regular Paramount News was an additional attraction. One certainly is royally entertained at this new and gorgeous theater.

#### Notes

Two openings attracted attention last week—the Vitaphone production at the Selwyn, and Rio Rita at Ziegfeld's new theater.

Speaking of Vitaphone—Martinelli has signed with this organization for three years; likewise Frances Alda, Gigli, Hackett, De Luca and Jeanne Gordon will do additional work, and Marion Talley is scheduled for one more release. Van and Schenck, and Waring's Pennsylvanians, in the new Vitaphone show, are also under contract.

Hugo Riesenfeld has personally rehearsed the eight road show orchestras for Beau Geste, which carry along with them a copy of the original score with Mr. Riesenfeld's markings.

Mr. Riesenfeld by the way, has completed a brand new score for the next Paramount picture, *Rough Riders*, scheduled to open the latter part of February.

What Price Glory, that great Fox film, incidentally is still holding its own. It is the kind of a film, like *The Big Parade*, one could see more than once and still get a thrill.

Old Ironsides nightly goes through her historical skirmishes with the pirate ships on the Rivoli's silver screen, and sends capacity audiences home with the impression that they have seen one of the great films of the present day—educational as well as enjoyable.

Night of Love, a strand visitor for two weeks, is being replaced this week by McFadden's Flats, with Charlie Murray and Chester Conklin surrounded by an appropriate bill. It is hinted that it might be held over a second week.

It has been officially announced that Gloria Swanson, in her latest film, *The Loves of Sunya*, will open the new Roxy Theater. This is the picture in which Andres de Segura will make his screen debut.

Also late news from the office of Roxy is to the effect that when the orchestra is not performing at the theater, the Vitaphone will be used.

Beau Geste, that much discussed and certainly interesting French Foreign Legion picture at the Criterion, seen recently for a second time, deepens the fine impression originally created. It holds one's interest from start to finish. If only to witness the realistic acting of Noah Beery it is worth seeing. And what a thrilling story it unfolds. Melodrama to be sure, but decidedly worth while.

Doris Niles, assisted by her sister, Cornelia Niles, gave a most interesting recital at Carnegie Hall on Tuesday eve-

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Sonnet of Petrarch (104) Liszt  
Sonata, Op. 7, Grieg  
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ning of last week, a report of which appears on another page of this issue. Doris Niles will be remembered by thousands of the Capitol Theater patrons, for she was one of the favorite dancers there for several years.

Flesh and the Devil could have been held over a fifth week at the Capitol, but The General, with Buster Keaton, is there instead this week. The excellent musical back ground for the picture includes a first hearing of the new Berlin song *What Does It Matter*.

JOSEPHINE VILA.

## Ruth Page Makes Metropolitan Opera Debut

Ruth Page, young American dancer who was featured in several of Irving Berlin's Music Box Revues and who also has been seen here as premiere danseuse of Adolph Bolm's *Ballet Intime*, was scheduled to make her Metropolitan Opera debut February 7 in *The Bartered Bride*, the comic opera by Smetana. Later she will dance in other operas and will also give a series of recitals in New York and out of town. Miss Page began her professional career when only fifteen, touring with Pavlova in Central America, South America and Mexico. Shortly after this she joined the Chicago Opera Company, appearing in the leading role of John Alden Carpenter's ballet *The Birthday of the Infanta*. Later she spent a year as principal dancer with the Adolph Bolm Ballet Intime, touring with this organization both in the United States and Europe. Recently she has been identified largely with the Chicago Allied Arts. In 1925 she was starred at the Colon Theater, Buenos Aires, and last summer was premiere danseuse of the Ravinia Opera Company.

## Plans for the Salzburg Festival

Don Giovanni, *The Marriage of Figaro* and *Idomeneo*, as well as Beethoven's *Fidelio*, will be presented at Salzburg during August. A monster church concert is planned in the Cathedral for August 15. Under the direction of Max Reinhardt, the production of Hofmannsthal's *Everyman*, Shakespeare's *Midsummernight's Dream*, and Schiller's *Kabale und Liebe* will be given outdoors at the Domplatz before the Cathedral. The Artistic Council, composed of Max Reinhardt, Richard Strauss, Franz Schalk, and Hugo von Hofmannsthal, will make further announcements shortly.

## League of Composers' Concert, February 13

The League of Composers is giving a concert of music by the youngest generation of American composers on February 13 at the Anderson Galleries. The composers included are Evelyn Berckman, Marc Blitzstein, Theodore Chanler, Aaron Copland, Ruth Crawford and Randall Thompson.

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### An Evening with the Arimondis

Recently in the rooms of Vittorio and Aurelia Arimondi, at the Congress Hotel, the writer met Rosa Raisa, Giacomo Rimini, Luigi Montesanto, Francesco Daddi, Ettore Ruffo and several other members of the Chicago Civic Opera, many of them colleagues of the Arimondis before they joined



(Elsin photo)

MME. VITTORIO ARIMONDI

the Chicago Musical College as voice teachers. While those distinguished visitors were in the room, Vittorio Arimondi asked if they would be interested in looking over various scrap books that he has in his possession, each containing press notices received by the distinguished basso and his no less distinguished wife from the days of their debut up to the time they left the stage to give themselves entirely to pedagogy. The answer from every one present was "let us look at the books!" Then all these remarkable notices were received by Vittorio Arimondi when he was a feature artist at La Scala in Milan and at the Constanzi in Rome.

One also noticed long biographies and especially fine reviews written by English critics while Arimondi was one of the most popular singers at Covent Garden, and throughout the British Isles. In addition there were notices given him when he toured Germany as guest singer and also while appearing in that country as co-star with no less a personality than Marcella Sembrich. Pages were devoted to Vittorio Arimondi in papers published in Portugal, Austria and Russia, as well as in South and Central America. The books also contained many caricatures of the great basso, some from the pen of famous artists, others from colleagues among whom was Caruso. There is scarcely one famous artist who has appeared on any stage in the last forty years who, at one time or other, was not in the same company with Arimondi. Then one read with much interest of his success in Monte Carlo, with Caruso, Renaud and other operatic luminaries, noticing, too, that his work was accorded the same prominence in leading Italian papers as that of his friend and colleague, Batistini. Worth mentioning also was the fact that he was engaged to sing in Paris when Rigoletto was given for a gala performance in honor of the Czar of Russia. Other artists appearing on the same program were Lina Cavallieri, Caruso and Maurice Renaud. It will be remembered that Vittorio Arimondi created many roles in his long career and that he was chosen by Verdi to create one of the principal roles in his Falstaff. The friendship that sprang up between Verdi, Victor Maurel and Arimondi is fully demonstrated in one of the books perused. One noticed, too, that his success in New York during the regime of Abbey & Grau was as great as that accorded him on other continents. A few years later he came to the Manhattan Opera and then to the Chicago Opera Company, where he was engaged by Cleofonte Campanini and remained for twelve years, resigning when he thought an injustice had been made by the successor of the lamented Campanini, in giving to another basso a role which he had sung so successfully for many years.

The scrap book also contained many pages regarding Aurelia Arimondi, the gifted wife of the basso, who, though best known now as a voice teacher, is remembered in Europe for her many successes on the operatic stage. The writer recalls that while in Milan, when at La Scala, he interviewed Toscanini, who asked him if he knew Aurelia Arimondi; upon receiving an affirmative answer Toscanini added: "a very fine woman and a fine artist." Though Mme. Arimondi is generally looked upon as an Italian, she was born in Roumania, her uncle being the Secretary of State there at the time she was student at the Conservatory of Milan, where she was a pupil of the celebrated teacher, San Giovanni, and where she took the much coveted first prize for singing. Mme. Arimondi also sang at La Scala, in Milan, at Covent Garden in London, in Rome and in Venice, besides appearing in Bologna, Florence and many other cities in Italy. She was also a member of the Royal Opera in Berlin and the Metropolitan in New York, where she was heard in many operas directed by Seidl and Mancinelli.

Looking through the Arimondi scrap books was like passing in review the operatic life of many countries in the past forty years. The Russian articles concerning them were translated by Raisa; the German, French and Italian the writer understood, and no one was surprised that the Arimondis were looked upon as artists of the first order not only by the press of Europe and America, but also by famous composers and other singers. The book contained many letters of great value. In these the writer made the acquaintance of artists of whom he had heard only the names, such as Massini, Marconi (tenors as popular in their day as De Reszke and Caruso), and many other celebrities of the operatic stage. There were also pages about Neumann, the great German impresario, under whose direction Vittorio Arimondi had many guest appearances in leading German theaters, besides touring that country in concert and recital. So popular was Vittorio Arimondi in Germany that at a performance given in Berlin by the German Company he was asked between the acts to come and sing the Calumnia aria from the Barber of Seville, and the audience went wild with excitement. In Russia he was beloved by the public as well as the press. Due to an attack of appendicitis, Arimondi had been compelled to stay away from the stage for two weeks and he felt too weak upon his recovery to sing big roles. At the request of Mme. Sembrich he acted a small part in Traviata and when the audience recognized him the tempest of applause nearly brought the performance to a stop. After the first act Mme. Sembrich compelled the basso, who had only escorted the prima donna on the stage,

to come with her to acknowledge the plaudits. "I had no better comrade than Mme. Sembrich," said Arimondi. "It was due to her that I was engaged in Germany and also in



VITTORIO ARIMONDI

Russia, and I have in my heart a big place for that most wonderful of all singers with whom I have sung."

Then the conversation reverted to Victor Maurel, another great friend of the Arimondis, and when the evening was over all had learned a great deal of what had gone on on the operatic stage in the past forty years. The books are invaluable documents and many a singer who was present in the room wished that at the end of his or her career they could possess documents such as those owned by the Arimondis.

### Gray-Lhevinne Returns to Dayton

Estelle Gray-Lhevinne, violinist, filled a repeat date at Dayton, Ohio, on January 12, before an audience of capacity size. Mme. Gray-Lhevinne is booked to return again to Dayton in May, and a contract is already signed for a recital in January of 1928 in that city.

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